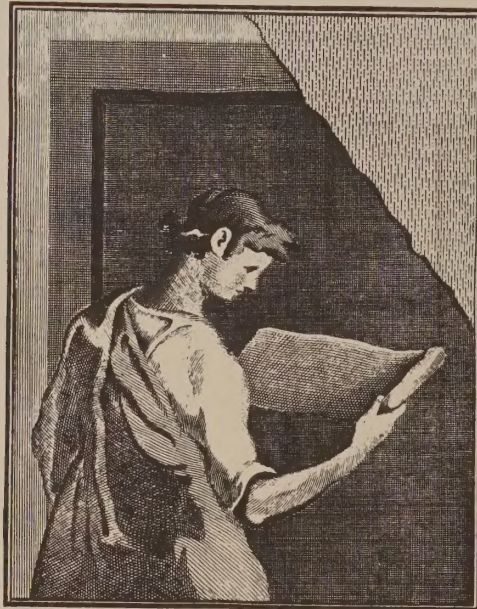
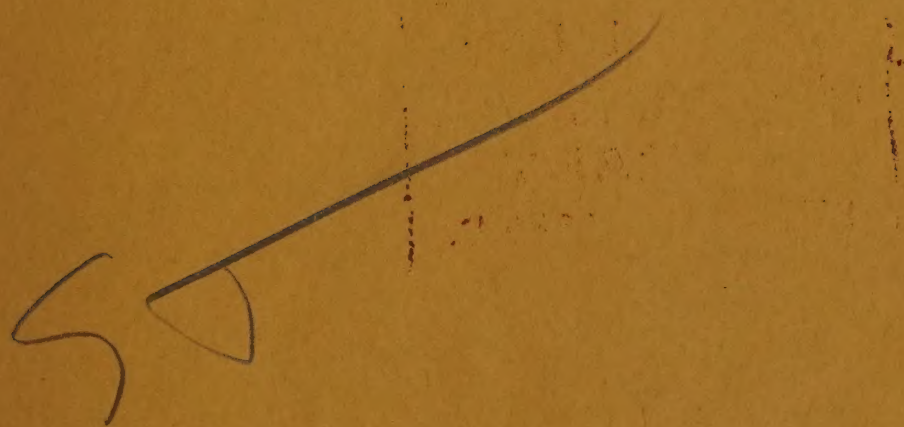


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Courtesy of M. Knoedler & Co.

PORTRAIT OF MARIE ANTOINETTE BY JANINET

Beraldi calls this "one of the most remarkable portraits of the Queen, who was then twenty-two years of age, and one of the most sought-for of all engravings in color." This print, which is of the second state, is particularly admirable because it is one of the rare examples having an ornamental frame

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INTERNATIONAL STUDIO



MAY, 1927

EIGHTEENTH CENTURY FRENCH COLOR PRINTS

BY HELEN COMSTOCK

RARE EXAMPLES OF PRINTS CHIEFLY BY JANINET AND DEBUCOURT REPRESENT
THE MOST IMPORTANT PERIOD OF THE ART OF COLOR ENGRAVING IN FRANCE

ALTHOUGH the most desirable of French color prints, from the collector's point of view, were produced within the last quarter of the eighteenth century, collections of them have existed only during the past fifty years. The reason that they fell into oblivion resulted from a political rather than an æsthetic change of heart. The majority of French prints which collectors value to-day were made in the years just preceding the Revolution and had an association with the aristocracy which made them hateful to the bourgeoisie. They were produced for the same people who made Paris and the French court brilliant, for whom Clodion and Pajou worked in marble, bronze and terra cotta, for whom Boucher, Watteau and Fragonard painted, and the master *ébénistes* created wonders in marquetry and ormolu, an artificial, if you will, but certainly a discerning society whose taste for the exquisite went farther along the line of the inessential and still remained within the boundaries of taste than that of any other period.

Prints, unfortunately, have a less secure hold upon existence than works in wood, stone, or even on canvas. The number of prints that have perished since the Revolution overturned the society that esteemed them may well be the despair of the collector. Their passing was not a normal one and they have not always met a natural end due to the frailty of paper. They were literally exterminated, for, having a practical value for the merchant, they were put to the degrading use of wrapping for parcels. Many a shopkeeper has no doubt been pleased with a form of thrift which enabled him at the same time to show his contempt for the old regime. The collector's despair may well turn to rage at the thought of a Debucourt or a Janinet creased to fit the drab purchases of the housewife. Perhaps Balzac's kind

but undoubtedly bourgeois César Birotteau himself may have been guilty of some such sacrilege in sending home a bottle of perfume from the "Queen of Roses," but it would be more gratifying to attribute this crime to his disagreeable successor. The slaughter was so complete that the first prints in color, those of Le Blon, may be said to exist to-day in tens where they were printed in thousands, for when that ingenious cosmopolite brought to the market his device for printing paintings he made several thousand prints after one subject. Yet a print by Le Blon is rare to-day.

In his instance, however, the case is different, for Le Blon was a pioneer and his mezzotint process was without honor; it had not been elevated to the rank of one of the "liberal arts" when Louis XIV so distinguished line engraving because of the splendor that Nanteuil had given it. Mezzotint was still looked upon as something purely mechanical and was held in perhaps the same contempt as color printing in the old days in Japan where its producers were looked upon as ordinary artisans and their work of no consequence.

The first Japanese prints to reach this country arrived as packings for more fragile objects, such as those from which Russell Sturgis began the first collection of Japanese prints in America. Le Blon had the knack of attracting a few powerful supporters, whether he worked in London or Paris; but in his own day his work did not meet with the general deference which was later given to that of Debucourt, Guyot, Demarteau, Bonnet, Descourtis and Janinet, and no doubt many of his prints were allowed to meet the fate of ordinary household equipment instead of being treasured in some collector's portfolio as they would be to-day.

The most important collection of French prints extant

is rightfully in the *Cabinet des Etampes* at the *Bibliothèque Nationale* in Paris. Berlin, Vienna, Dresden and London have their collections, and perhaps, says Mr. Campbell Dodgson in his book on old French color prints, Coburg and Petrograd may on investigation yield some at present unknown treasures. The group that is shown here has not been selected with a view to completeness of representation, being confined chiefly to the work of two men, Janinet, and Debuourt, with two additions, one a portrait which although by an Italian is typical of the French method of the early period, and the other, one of the later color prints by Morret with a subject inspired by the Revolution. In a slight degree then it is inclusive, since it surveys the period from its beginning to the close of its greatest glory, but since it shows none of those *sujets galants* which are so great a province of this branch of French art some may complain that the group can have no claim to anything like completeness. But the *sujets galants*, particularly those after the paintings of that most Parisian of Parisians, the Scandinavian Lavreince, have, it seems to me, usurped more than their share of attention and have thrown into an unmerited eclipse many a portrait, many an impression of contemporary life and manners which are equally French, equally charming, and equally great from the point of view of the art.

The earliest print of the group is a portrait of Edouard Dagoty who, as may be read on the face of the print, is named "*inventeur de la gravure en couleurs.*" This print is by Carlo Lasinio after Kanchsius. Lasinio was an Italian and the only one of his nation to practice the method which Dagoty brought to Florence, where he spent the end of his life, dying there in 1783. Edouard's claim to being the inventor of the process of color engraving seems slight, since this leaves out of account

Jacques Gautier-Dagoty, his father, whose work, although of no great importance artistically, was certainly mezzotint printed from four plates, for yellow, red, blue and black. There was also Jacques Christophe Le Blon whose very solid achievement in the matter of printing in colors can not be whisked away by any claim to priority by the Dagotys, either father or son.

Le Blon, born in Frankfort and working in Holland, and having met with a disastrous financial failure in his printing enterprises in London, finally came to the court of Louis XV and, obtaining sufficient patronage,

royal and otherwise, to carry out his projects on new soil, bequeathed to France an idea which her own sons were later to carry to various and delightful conclusions. After the death of Le Blon in 1740, Jacques Gautier-Dagoty not only stepped into his shoes but attempted to prove that they had always been his own. He insisted that because he had worked out a different process—Dagoty did not hold with the Newtonian theory of Le Blon and his dependence on the three plates, for yellow, blue and red—and because of the importance which he gave to a fourth plate, for black, he should have the honor of being credited as the inventor. Le Blon occasionally used a black plate, but only unwillingly, while Dagoty emphasized its



LES COMÉDIENS COMIQUES.

"Dagoty, grave avec de la Porcelaine à la Porcelaine."

Photographs by courtesy of M. Knoedler & Co.

"LES COMÉDIENS COMIQUES," ENGRAVED BY JANINET AFTER WATTEAU

importance and the later engravers were to take their stand with Dagoty in this respect. Since Le Blon was a foreigner and since he arrived with an art which he had developed out of France, Dagoty has some claim to laurels as the first Frenchman to perfect a process for making color prints. What claim Edouard has to being also the "inventor" of this much invented process is not known but he certainly may claim the honor of being the best engraver in a family in which there were five sons who all practiced the art. The fact that he introduced the process to Italy and so stood to the Italians as



"LA NOCE AU CHÂTEAU" BY DEBUCOURT, THE MOST DISTINGUISHED OF FRENCH ENGRAVERS IN COLOR, WHO WAS THE ONLY ONE TO CREATE HIS OWN DESIGNS. THIS IS A PENDANT TO "LE MENUET DE LA MARIÉE"

its chief exponent may explain his Italian pupil's eulogy.

It is probable that one of Edouard's brothers painted the original portrait of Marie Antoinette from which Janinet made the print that is here shown in color. This brother was Jean Baptiste André who made the well known print of Madame Du Barry being served with a

cup of coffee by her little blackamoor Zamore. This brother also worked for the Queen. There is a portrait by Fabien Dagoty, another brother, which is obviously after the same painting and differs from this only in the fact that she is facing toward the right. The print from which the reproduction is made is of the second



"LA FOLIE" BY FRANÇOIS JANINET AFTER FRAGONARD IS ONE OF A PAIR OF WHICH THE OTHER IS L'AMOUR.
THIS PRINT WAS IN THE MÜHLBACHER COLLECTION AND HAS JANINET'S SIGNATURE ON THE REVERSE

state and is of the rare type having a separate ornamental frame with an oval opening through which the portrait is seen. It is more common to find the oval of the portrait cut out and pasted to the frame. The print was engraved in the year 1777, or seven years after her marriage.

There are of course numerous portraits of the Queen by painters and sculptors but none has a more truly regal dignity than this little print which communicates beautifully the reason why a Frenchman who first saw the Austrian Princess said with approval that "she

holds her head like a Queen of France." It also, and this is of course more difficult to suggest in printing in colors than in painting, shows something of that remarkable quality of complexion which, according to Madame Vigée-Lebrun, was her greatest beauty. Her skin was exceedingly white and transparent and had a radiance which had no need of accentuation by the cosmetics which the majority of French beauties applied so thickly as practically to form a mask over the face. The quality of the color throughout this print is of that limpid purity which belongs to the work of the engravers of the reign



"MADEMOISELLE DU T. . ." BY JANINET IS THE PORTRAIT OF THE BEAUTIFUL CATHERINE ROSALIE GERARD, WHOSE STAGE NAME WAS ROSALIE DUTEY OR DU THÉ. THIS IS ENGRAVED AFTER LE MOINE

of Louis XVI, artists who employed the *manière de lavis*, such as Janinet, Descourtis, Guyot and Debucourt. The method is often called aquatint but this is not exact, for a resin ground was not used as in true aquatint but the ground was produced by means of tools; this process, the *travail aux outils*, formed a ground which gave to the color the quality of gouache.

It was the French practice to use, as has been said, four plates, one each for yellow, blue, red and black. The English print was made from one plate on which all the colors were applied. In the French method the

various plates had only that part engraved where the particular color was desired, except the black, which was complete in every detail. To print with four plates required a great accuracy of register and in the main the printers were remarkably successful. Their means were seemingly of the simplest and a series of pin pricks seem to have guided them in placing the impression from each plate in its proper relation to the rest. Very seldom was color added with the brush after the impression was taken so that the French print stays within the limits of its own medium. The color that they

attained has a quality which is unmistakable. When the French and English prints come into proximity with each other (except the mezzotints which have a greater similarity) the color of the French has an advantage of an exceptional softness and purity. While this quality has been compared to gouache it has a transparency which gouache does not possess.

Besides the portrait of the Queen there are three other prints by Janinet shown here, *Mademoiselle Du T . . .*, *Les Comédiens Comiques*, after a water-color drawing by Watteau, and *La Folie*, after Fragonard. *Les Comédiens Comiques* belongs to a large and important class of French prints whose aim was the imitation of various types of drawings. It recalls that the first experiments of etching in color in the sixteenth century in Germany, Holland and Italy were in imitation of drawings in crayon, pastel, and wash drawings and it was many years before the print that emulated a painting was thought of. In France the *manière de crayon* and *manière de pastel* were developed chiefly by Demarteau and Bonnet.

La Folie is one of a pair of which the other, *L'Amour*, is equally lovely in color but has not the charming buoyancy of this little figure which floats like a rose leaf in the breeze. These prints come from the Mühlbacher collection and are proofs before letters. *La Folie* is signed at the back by Janinet himself. Both are beautiful for their luminous pink, which is warmed with an inner fire. For mellowness of color and gracious softness of form this is one of the most exquisite prints in French art.

Janinet made a series of portraits of actresses of which the most famous is *Mademoiselle Du T . . .* after a painting by Le Moine. The young actress, or dancer, for she enrolled herself among the members of the ballet

at the opera, was Catherine Rosalie Gerard, who called herself, on the stage, Rosalie Dutey, or Du Thé. Philippe Egalité, who was famous for his *amours*, was one of her admirers and she enjoyed a great popularity, even without wit or talent, because of her beauty. The print is especially valued when it is found, as it is here, as an oval within the square. This is a print of the second state.

The famous *Promenade Publique* by Debucourt which is shown here is said to have been marvelously like the

actual spectacle of the gardens of the Palais Royal and many of the personages in it have been done from life. The dwarf in the center was a well-known figure in the gardens and the young gentleman blowing a kiss is the Duc de Chartres. At the left toward the back is a famous model, the negress Esther. The Duc d'Aumont sits at his ease with his feet on an overturned chair. On the right, toward the center, the girl in the black lace shawl is a Spanish model, Manola, who was recommended to Debucourt by Goya. Near the extreme right is a tall girl who wears her provincial head-dress which is a towering affair edged with lace. She is "La Cauchoise." The scene is, no doubt, in relation to the actual garden as Debucourt saw it, one of great verity. The fact that



"ANNETTE ET LUBIN" WAS PAINTED AND ENGRAVED BY DEBOUCOURT

it also looks as though it might be a setting for the opera is because its participants had themselves a true sense of the theater and each one perfectly plays his part in an ensemble of whose picturesqueness and significance each member is so delightfully aware.

This print was inspired by Rowlandson's *Vaux Hall* which is also reproduced, but Debucourt's version is so entirely Gallic that it has derived nothing but the original idea from its English progenitor. To say that one is better than the other would be to compare two



"VAUX-HALL" BY ROWLANDSON INSPIRED "LA PROMENADE PUBLIQUE" BY DEBUCOURT. THE DUCHESS OF DEVONSHIRE, THE PRINCE OF WALES, MRS. ROBINSON AND DOCTOR JOHNSON ARE AMONG THE CELEBRITIES



DEBUCOURT HAS LEFT A VIVID PRESENTATION OF THE GARDENS OF THE PALAIS ROYAL IN "LA PROMENADE PUBLIQUE." AMONG ITS NUMEROUS PORTRAITS IS THE HALF RECLINING FIGURE OF THE DUC D'AUMONT



THE PORTRAIT OF EDOUARD DAGOTY BY LASINIO NAMES HIM INVENTOR OF COLOR ENGRAVING
ALTHOUGH HIS FATHER HAS A PRIOR CLAIM AND LE BLON'S RIGHT TO THIS TITLE IS STILL OLDER

things of essentially different quality and intention. The one is as thoroughly English as the other French. Rowlandson turns intentionally to the burlesque and can not resist an inclination toward caricature. His humor is hearty where the Frenchman expresses himself by innuendo. And Rowlandson has given to the Duchess of Devonshire and her sister, Lady Duncannon, who stand toward the left, and also to Mrs. Robinson who listens to the Prince of Wales at the right, something of the air of very pretty barmaids, provided they could have supplied themselves with fine clothes. While Debucourt's little models have the true "grand manner."

La Promenade Publique was engraved in 1792,

practically at the outbreak of the Revolution. Yet there is no hint in this sunny, happy spectacle of what was to come. The Duc d'Aumont was soon to be an *émigré*, serving in the Swedish army, and the young blower of kisses, who was the son of Philippe Egalité, was to precipitate, through his flight with Dumouriez, the arrest of all the Bourbons remaining in France. Among them was his father who was as a result sent to the guillotine.

Debucourt was the only engraver who worked after his own designs and was consequently a true painter-engraver. The rest went to Boucher, Watteau, Lavreince, Huet and others for their subject matter. The print from which our reproduction of *La Promenade*

Publique is taken is of the first state before the initials D. B. were added, and the number 92. It is a proof before letters. This is a work of the artist's best period, which lasted from 1785 to 1800, during which he designed and engraved fifty-six plates. The total number of subjects known by him is five hundred seventy-seven.

Annette et Lubin by Debucourt has an interesting history having been made to aid the finances of an impoverished pair of old stage folk who in their youth had played the leading roles in that operetta by Favart. Their portraits are on the fleuron as they then appeared. Debucourt gave half of the price of each print out of the first three hundred sold to the old couple. The date, which was later erased, appears on this print, 1789. Debucourt wrote to the *Journal de Paris* in April, 1789, that in order to help this aged pair "I am engraving a scene from the delightful comedy which sums up their amiable youth. May the image of a sweet peasant girl of fifteen go a long way to succour the now broken-down old woman who impersonated her! For every one of the first three hundred impressions sold I shall hand 30 sols to the real Annette and Lubin, namely 3 livres a copy. Subscribers may be interested to know that the composition is one of the set drawn by me from popular subjects of our *Théâtre Italien*."

In *La Noce au Château* (which Debucourt made after *Le Menuet de la Mariée* to which it in time became the pendant in place of the original companion of the latter print, *La Noce au Village* by Descourtis), there may be seen to how lively a degree this artist was able to make every character live and move in relation to the action

of the picture. Various personalities subject to a common mood were never more eloquently presented than by Debucourt. His prints are not only exquisite; they are lovely, which implies an inner graciousness that is of the spirit.

The latest print of this group is Morret's *Café des Patriotes* and is unusual among French prints in being entirely of masculine subjects. The Revolution had turned contemporary taste away from lighter matters but even in dealing with the rigors of a bloody age the artist could not refrain from preserving in his picture something of the lightness of touch that is Gallic and much of the charm of color that is the inalienable right of the French print. The pink of the walls broken by the tall windows with a blue sky showing through preserves a color arrangement which has always been and still is—witness Marie Laurencin—dear to the French heart. The artist may have been thinking of the newsmongers gathering at the famous café in the Rue Saint Honoré and the police watching the activities of the neighboring Jacobin club, but he took evident delight in his color and could not avoid making the result a thing of charm.

Beraldi calls this "a fine print whose interest as a curiosity assures it a place in the collector's portfolio," but it has more to commend it than its historical association. The delineation has an unforced animation that accords with the tensivity of the situation. There is an emotional veracity here which is related to the spontaneity of other and more gracious subjects, proving that the gift of genuine feeling did not desert the artists of France when such scenes as inspired the *Promenade Publique* and *La Noce au Château* were lost forever.



"LE CAFÉ DES PATRIOTES" WAS ENGRAVED BY J. B. MORRET. BETWEEN 1789 AND 1794 THE POLICE OFTEN KEPT WATCH HERE AND NEWSMONGERS CONGREGATED BECAUSE OF ITS PROXIMITY TO THE JACOBIN CLUB

EVOLUTION OF COFFEE AND CHOCOLATE POTS

BY EDWARD WENHAM

EARLY COFFEE AND CHOCOLATE POTS IN PRESENT DAY COLLECTIONS ARE AMONG THE IMPORTANT PIECES WHICH HAVE SURVIVED THE SACRIFICES MADE BY OLD WORLD FAMILIES

SINCE laws were first formulated there have always existed those among a community anxious to inflict their dictums and inhibitions upon others. Nor is the present century by any means the first in which attempts have been made to enforce prohibitory enactments, the defeat of one of the earliest efforts to direct public taste being symbolized to-day by those graceful coffee-pots, which have come down to us from former eras. Chocolate, which was introduced to European countries some short time after coffee was known, does not seem to have raised the ire of the purists, but in 1674 the English parliament was petitioned to place an embargo upon the importation of the latter, the increasing use of which the abstainers insisted would cause the nation "to dwindle into a succession of apes and pigmies," the further complaint being made that "on a domestic message a husband would stop by the way to drink a couple of cups of coffee." But despite these awesome prognostications we cannot admit that our stature has greatly decreased.

Many romantic stories are told of the discovery of the berry, each more or less mythical, but there is no doubt that it was known to and used by the Abyssinians as far back as the fifteenth century. It was also used at one time as an antisoporific by the Mohammedans in their protracted religious ceremonies, although the priests of that faith eventually interdicted it as being intoxicating and therefore contrary to the Koran. And when by the middle of the seventeenth century it had been introduced to Western Europe, it quickly became popular as is evident from the fact that the English adopted the

custom then existing in Venice and other near Eastern cities and opened "coffee-houses," a name which exists in Great Britain to the present time. But before this neither coffee nor chocolate had entered into the domestic life of the Occident, probably the first record being in a diary of 1637, which speaks of the writer having in that year seen the drink in Eastern Europe,

adding "which came not to England till thirty years later." Nor in spite of the many attempts during the reign of Charles II to suppress coffee-houses on the ground that conspirators congregated at these places, and notwithstanding proclamations and heavy taxes imposed upon the importation of coffee, the consumption continued to increase. Chocolate, which was first brought to Europe from America by Columbus but not adopted as a drink until later, never assumed the same popularity but rather remained more or less fashionable in the wealthy homes and it is for this reason that fewer chocolate pots exist at the present time.



Courtesy of Gorham and Company

DESIGN ON COFFEE-POT INDICATING RENAISSANCE MOTIFS

Between the first tea, coffee, and chocolate pots there is considerable similarity of shape and style, each being almost invariably of the cylindrical tapering type. And it was not until these beverages had remained in use for many years that the body of the teapot, influenced by the porcelain designs which began to arrive from China, was changed to the more globular shape, then losing its former height, but which had been retained with the coffee and chocolate. Again the latter, while in most instances similar in form to the coffee-pot, is in earlier examples distinguishable by the super-cover which is

fitted to the top, thus giving it the appearance of having a double cover. The smaller top, which is usually part of the finial, however, actually covers a hole in the lid proper through which a brush or a piece of wood was inserted to stir the contents and prevent the chocolate coagulating at the bottom.

That the earliest coffee and chocolate pots lack any marked æstheticism of design cannot be denied, albeit the collector who numbers one among his specimens, is the possessor of one of the rarest pieces of early plate. The high cylindrical body tapering slightly to the rim is surmounted by a coniform cover hinged to the upper socket of the leather-covered handle, the finial being in the form of a simple knob. They differ slightly from the first teapots in that the straight spout is placed somewhat lower on the body; another feature worth noting in these first examples is the fact that the handle was usually placed in a line with the spout, the right-angled method not appearing until later. One such pot which formerly belonged to the East India Company is now in the South Kensington Museum, another dated 1689 bearing the cypher of William and Mary being in the collection of King George V, the latter being fitted with the right-angled handle.

It was not long, however, before the silversmiths began to add more grace to the designs by adapting the shapes of contemporary porringers and caudle cups. And there is much that is of interest in following the gradual evolution from the original "lantern" shaped pots to those splendid pieces which are found in domestic plate of later epochs. While among the first attempts to add more shapeliness was that of copying the pyriform teapot, we also find those plain straight-sided examples, either hexagonal or octagonal in form, with tapering bodies and hinged domical covers. Further the former straight tubular spout is replaced by the graceful swan



Collection of William Randolph Hearst

CHOCOLATE POT BY JOHN CRAIG OF DUBLIN, 1771

shapes were often profusely decorated with various forms of chasing and while we may accept those of the later eighteenth century unmoved it is invariably a cause of much regret to a collector who discovers an earlier specimen has suffered at the hands of the chaser during the later period when this form of ornamentation became the vogue.

Neither coffee nor chocolate pots fashioned in silver seem to have appeared in this country until some years after they were first known in Europe. But the importance which was eventually attached to these pieces is

apparent in the splendid specimens by early American silversmiths which are now to be found in various private collections and to a less extent in museums. There is of course a great similarity between the shapes which were adopted here to those which were popular some years previously in England: thus the earlier specimens follow the lines of the English cylindrical tapering body on a plain foot with the domical top, these later being supplanted by the protuberant body on the molded spreading foot. With the latter too we find molded lids and cast finials, the spout being swan neck to which some decoration is added. And the initials of many of our famous



Collection of William Randolph Hearst

EXAMPLE WITH CANE-COVERED SILVER HANDLE

craftsmen impressed upon these pieces of domestic plate include Paul Revere, Jacob Hurd, Benjamin Burt, Faris and others who are known but in many instances fame has not yet been accorded to some makers for the reason that their marks have yet to be identified.

From the capacity of many of these vessels we might safely assume that they were in use at large family gatherings, for they are frequently made of such proportions as to contain at least three quarts of liquid. One coffee-pot of these generous dimensions is in the collection of Judge A. T. Clearwater, now on loan at the Metropolitan Museum of Art, a similar one also being among the examples assembled by Mr. Francis P. Garvan. Obviously there are fewer of these vessels of native origin than is the case with those which have been acquired by various private collectors from old English estates. But there is among the pieces made by our silversmiths a particularly interest-



Courtesy of Howard and Company

DECORATION WITH ROCOCO INFLUENCE

ing chocolate pot by Edward Winslow who was in Boston during the first half of the eighteenth century. This example, which is also part of the Clearwater collection, is pyriform on a low molded foot, the lower part of the body being fluted and the cover being similarly treated. Surmounting the cover is a removable acorn finial attached to the hinge by a chain, this finial protecting the hole in the cover through which the stirring brush was inserted. The wood handle is at right-angles to the plain swan neck spout and the uncommon form of this piece is instructive of the ingenuity of our silversmiths in adapting the domestic plate to the prevailing vogue.

Owing to the fact that fewer American made coffee-pots are in existence than is the case with those which are of English provenance, a wider knowledge of the gradual evolution of these and the companion vessels for chocolate is doubtless to be gained from a study of the English



Courtesy of F. W. Cooper

TRACES OF THE FORMER LANTERN ARE APPARENT IN THE SIDE-HANDLED POT OF 1701, THE OTHER INDICATING A SLIGHTLY LATER PERIOD IN THE FOOT. THE PEAR SHAPED CHOCOLATE JUG, WHICH IS IN THE CENTER, DATES 1792



Courtesy of Freeman of London

VARIOUS STYLES ARE FOUND DATING FROM THE EARLY EIGHTEENTH CENTURY STRAIGHT-SIDED POTS TO THE SEMI-ELLIPTICAL FORM OF THE END OF THAT PERIOD. AT THE EXTREME RIGHT IS A SUPER-COVERED CHOCOLATE POT

examples. And even the earlier examples of the latter are now exceedingly difficult to obtain, for chocolate being a beverage more often enjoyed in the privacy of a boudoir, they were latterly fashioned on the same style as the coffee-pots but considerably smaller in size. For this reason specimens with the super-cover are rarely met with. Possibly more refined decorative motifs are to be found on the chocolate pots as they naturally became individual; consequently the silversmith, realizing this, was apt to add somewhat more delicacy to the ornamentation. In fact many different types of these small pieces are doubtless cloistered in different collections, one particularly fashionable shape being designed by Paul Lamerie, the body of which he chased with cupids and scrolls replacing the conventional molded foot by three feet each in the form of a dolphin. And in this style too which dates about 1750, he usually used a spout shaped like an eagle head which was placed near the rim instead of the longer spout which was fitted to the center of the body. Another innovation which appears about this time is the use of the cast silver handle molded in a recurving scroll, insulating discs being fitted between the

joints of the handle and the body of the vessel to prevent the metal conducting the heat.

Reminiscent of the days when our forebears traveled long distances by horse coach are those curiously shaped vessels which were used by the British ambassadors and which are not found among any other plate. These are perfectly plain of the inverted pear shape, but in place of being circular are elliptical, the sides being somewhat flat thus allowing for the occupation of less space when

packed. The spout is a curved open lip applied to the rim, from which a piece is cut to allow the liquid to flow, while the handle of light strap silver in the shape of a scroll is covered with wicker, the latter acting as a heat disconnecter. Such, however, are only found dating from the reign of Queen Anne to the end of the Georgian era, since which time traveling has of course been such as to permit more accommodation for baggage.

Much grace has been developed in the handles which are fitted to these pieces, since the old lantern shaped pot with the D handle. None, however, has surpassed the beauty of the recurving scroll, which first appeared in the early eighteenth century and although the in-



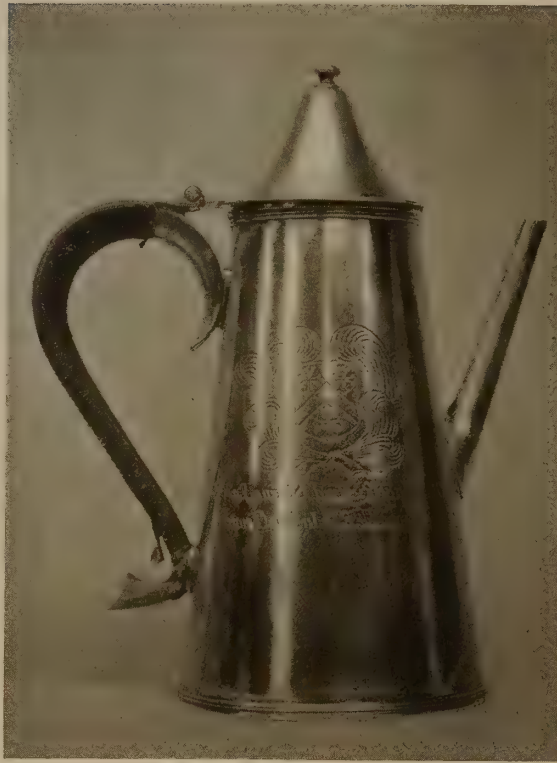
Courtesy of Vardi of London

CHOCOLATE POT BY PAUL STORR DATED 1816

verted scroll attained popularity and has remained in use, it fails to accord the same grace as the more elaborate curvations. These handles were formerly made from boxwood or ebony although occasionally ivory is met with. But while the two woods constituted the principal medium from which handles were made, they had often to be renewed owing to their brittle nature and their liability to cracking due to the varying temperature.

In the universal popularity of these beverages through Europe and America it is somewhat curious to note that whether in Portugal or New England the essential principles for the vessels were the same. In fact, apart from the difference in the style of decoration, it is often difficult without examination of the marks to distinguish the Continental pots from those of England and of this country. Unfortunately with the arrival of the classic styles of the late eighteenth century coffee and chocolate pots in place of assuming the more beautiful proportions, which was the case with much domestic silver, were deprived of their solidity and transformed to decidedly fanciful and unsuitable shapes. Nor after this time did either resume its previous unadorned beauty. The older styles seem to have lost their popularity and the latter part of the Georgian era saw the adoption of that known as the "melon." But while the convex flutes which make for this type have since that time been numerically modified; formerly it was not uncommon for the silversmith to place as many as twelve lobes of flutes around the body of a piece. They also reverted more to the original pyriform with an increased circumference to the lower part of the bowl, the spout losing much of its curving grace.

Another characteristic at this period was the use of a cast scroll base supported by four not always well molded feet in place of the spreading domical foot. But despite the one time prevalence of the squat melon shape it cannot be said that all types of the fluted pattern are without beauty.



Courtesy of the South Kensington Museum

EARLIEST KNOWN SILVER COFFEE-POT, 1681

Occasionally they are to be found with the fluting spirally arranged, a form which was apparently popular with the French, and these pieces manifest a charm almost equal to those of earlier epochs, particularly as they resume the former tall and slender shape. Such, however, are somewhat rare in silver, although to be found in Sheffield plate, for owing to the fact that so many coffee and chocolate pots were among those pieces disposed of during times of financial stress and melted into bullion, early examples are obviously not easily obtained. But, fortunately, with the invention of Sheffield plate many of these old pieces were reproduced and more examples of the styles thus preserved than would otherwise have been the case, albeit most collectors naturally prefer to possess the work of the original craftsman. In connection with the pieces with which this treats the method of marking is of interest, for while those by our American silversmiths bear only the mark of the maker in the form of his initials, full name or an emblem, those of English make bear the date, the place of origin and the maker's mark impressed upon the body and usually also on the lid. In the earlier examples these punches appear in a horizontal line below the rim near the handle. Later, in the last half of the eighteenth century, the marks appear in rectangular form on the bottom and as been said, usually on the lid.

It is an interesting and noteworthy fact that while many fine coffee and chocolate pots were the work of Irish silversmiths, few of these pieces exist which have been made in Scotland. It is perhaps not unreasonable to suppose that in view of the more restricted wealth of the Scots and the consequently more simple mode of living, that they regarded so important a piece of silver as an unnecessary luxury rather contenting themselves with those made of pewter or porcelain. And this conjecture would find support in the few examples of plate in Scottish households, more par-



Collection of Francis P. Garvan

COFFEE-POT BY BENJAMIN BURT, BOSTON

ticularly by the scarcity of tea-sets. Even where a family possessed one of the latter it is invariably found that the different pieces had been made and acquired over a period of years, thus proving that their limited means prevented their purchasing the set at one time.

With the Irish, however, the coffee-pot assumed considerable popularity and those collectors who number examples by Dublin craftsmen among their specimens may find many quaint designs in the decorative motifs of those of the late eighteenth century. In style they follow that prevailing in England at that time, being usually of the inverted pear shape, but the chased and embossed ornamentation with which the bodies are somewhat freely treated, is typical of that poetical nature which so often finds expression in the decorative arts of these lovable people. And the beautiful sprigs of flowers in which the blossoms are fashioned with all that meticulous care which signifies a true artist, are frequently combined with birds, depicted among the branches in the attitude of singing. Toward the last quarter of the century the Irish silversmiths developed a considerable tendency to the Chinese motifs, which they doubtless borrowed from the Oriental porcelain that had by that time become popular as ornaments.

It would seem that while in England the Oriental motifs were more freely adopted by the woodcraft, in Ireland the silversmiths accepted them as a medium for ornamenting various pieces of plate. And in the pierced sides of dish rings, or potato rings as they are more generally known, or chased on the sides of those delightful little cream ewers and Georgian coffee-pots we find Chinese figures with pancake hats, pagodas and even the Irish interpretation of a rustic Chinese bridge. But while the Oriental influence is apparent it is so cunningly interwoven with foliated scrolls, birds, and blossoms as at no time to be too pronounced.



Collection of William Randolph Hearst
LATE GEORGIAN CHOCOLATE POT ON STAND

Sometimes two Chinese figures are used as supporters for a cartouche in which is engraved the crest or coat of arms of the original owners of the article. This form of decoration was frequently used by John Craig, a well-known Dublin silversmith of the latter half of the eighteenth century, and in addition to his coffee-pots he also designed those for chocolate, usually in the same form as the coffee but replacing the spout with the open lip.

There is in even the more important pieces of Irish plate an anomaly which to those who are unfamiliar with the silver of that country is at times confusing.

While it has always been the custom in other assay offices to vary the style of the letters which were used to indicate the date, no such change was adopted in the Dublin office for the four cycles covered by the period 1746 to 1846. So for a century we have to rely upon the difference in the shape of the escutcheons which contain the letters. Obviously in the course of time these become considerably worn and their style consequently doubtful and we then have to determine the cycle by the maker's name, if such is decipherable. In fact it is frequently impossible to do other than assign a date to Dublin plate from the form or the style of decoration, for it is by no means uncommon to discover a piece which while bearing the standard and hall-marks, is without any indication of a date letter having ever been impressed.

Again there is much plate of Irish origin, that was made in the Provincial sections of the country, but which had to be sent to Dublin to be assayed, which is entirely without official marks. Doubtless this arose during that part of the eighteenth century, when owing to the disturbed state of Ireland it was impossible to send plate to the capital. And perhaps in passing it might be of interest to touch briefly upon the variations of the marks used at the Dublin office. Unlike England and Scotland, where various offices

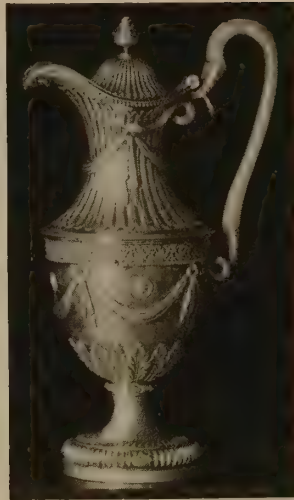
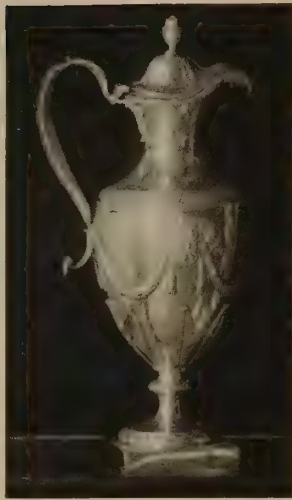


Courtesy of Crichton and Company
OCTAGONAL COFFEE-POT OF QUEEN ANNE PERIOD

existed, Irish silversmiths were restricted to that of their capital city, where the goldsmiths company had the exclusive right to assaying and marking. It is therefore obvious that where a piece was made in a small town, the silversmith would often not consider it of sufficient importance to be punched with the official marks. And these impressed emblems from 1638 to 1729 consisted of the harp crowned, the date letter, and the maker's mark, the figure of Hibernia being added most likely in the latter year.

As a rule, however, such important pieces as coffee and chocolate pots were almost invariably marked. And that same importance is indicated by the fact that so many bore both the coat of arms and the crest of the owner, a fact which has more than once assisted in the dating when the official marks have become partially erased. In later examples this difficulty is not encountered as more care seems to have been taken to impress the date letters, further the punches were placed on the bottom instead of near the rim as previously and consequently escaped the friction caused by cleaning. But whether the hall-marks are decipherable or not, there is a distinctive character in the chased work of the Irish pots, which in itself should assist the collector in identifying these examples. But like the family plate of England and Scotland, much has been sacrificed in the past to national demands and for that reason the present owners of examples of these or other larger pieces of Irish workmanship are among the more fortunate collectors.

Although the right-angle handles were superseded by those placed in a line with the spout, the former style nevertheless has endured to the present day in those smaller pots known as "right and left." This term is derived from the fact that the side handles are placed to the right side of the spout on one and the left on the other. These pots are invariably made in pairs and the handles placed in the form described to allow the footman to hold one in each hand, thus pouring the



Courtesy of A. S. Vernay

LATER GEORGIAN EXAMPLES ASSUME CLASSICAL DESIGNS

hot milk and the coffee into the cup simultaneously, the suggestion being that when so treated the beverage is of better flavor. And there is much that might be said in support of this contention, for frequently when milk is added to coffee it remains imperfectly assimilated. Perhaps, however, the most curious shaped jug, which was doubtless intended for a chocolate pot was one designed and made by Simon Patin the silversmith of Queen Anne's reign. The body is cylindrical with a flat bottom on a low molded foot. The actual body tapers to a flagon shaped neck to which is fitted a short projecting spout, the orifice of which is covered with a small hinged flap. But while the cover has the appearance of being supplied with a super-cover for the small hole through which the stirring brush was used, actually it has merely an ornamental baluster finial. This particular jug was formerly the property of a well-known English collector and was sold at the same time that the collection of the Marquess of Breadalbane's spoons were dispersed. Another type of pot which is occasionally found dating from the early part of the eighteenth century is that evolved from the octagonal pyriform teapot. These take an ogee form retaining the octagonal shape with a low molded lid hinged to the top socket, and like most plate of this period are without any ornamentation except possibly an engraved coat of arms. When spirit lamps came into more general use for

individual vessels, after they had replaced the former method of maintaining heat in food by means of red-hot pieces of iron placed beneath a grating in the sideboard pedestal, coffee and chocolate pots began to appear on stands fitted with small lamps. And this same method is still employed in English country houses, where it is no uncommon practice for various members of the family to prolong the breakfast hour until late in the morning. In the adoption of stands the examples of the French Empire period possibly display more fantastic shapes.



A. T. Clearwater collection, Metropolitan Museum of Art

CHOCOLATE POT MADE BY WINSLOW OF BOSTON

OLD MASTERS OF THE UPPER RHINE

BY ROBERT ALLERTON PARKER

THEIR WORK, NOW SCATTERED IN MANY PUBLIC AND PRIVATE COLLECTIONS
IN EUROPE AND AMERICA, IS MARKED BY A TANGIBLE, RECOGNIZABLE UNITY

THROUGH the valley of the upper Rhine, in the Middle Ages, lay that great highway which led from Flanders to Italy. Artists innumerable took that road to Rome and by leisurely relays returned along this celebrated *Geleitstrasse* down the Rhine to the Netherlands and the northern countries. They stopped at the hospitable inns along the fertile valley, at such centers of Rhenish culture as Colmar and Strasbourg. Nothing is more remote from the truth than to assume that the various "schools" of painting during this epoch were purely provincial, or that they did not feel the tremendous impact of outside influences. All painters of the fourteenth and fifteenth centuries were influenced by the Italians—this is a fact which can scarcely be denied to-day. In the case of the old masters of the upper Rhine, known and unknown, these impacts were not only doubly emphasized; they were quadrupled. These external influences were not only Flemish and Italian, the latter especially apparent following the Council of Constance (1414-1418), but Burgundian and Gallic on the one hand and Germanic on the other.

To-day we are no longer interested merely in the skilful analysis of these conflicting influences as they express themselves in the primitives of the Rhine; but rather, if our outlook be unwarped by nationalistic prejudice, do we choose to revel in the tough autonomy of these old Alsatians, in the downright assertion of their own temperament. They could absorb enthusiastically the influence of a Roger van der Weyden; they could accept the teachings of a Gentile de Fabriano and the Italians grouped about the Cardinal Colonna; they were quick to assimilate and to welcome the masters of Swabia and Franconia, and to receive hospitably the ideas that came across the Vosges on the west. But the

outpouring of inner spiritual vitality which found expression in their religious paintings was voluminous enough to give an individual character to the work of these masters of the upper Rhine. Though their work is now scattered in many public and private collections in Europe and America, it is marked by a tangible, recognizable unity.

It is not difficult to recognize, intuitively, the work of the primitives and later masters of the upper Rhine. To solve the mystery of their vision, and to discover the various elements that contribute to their imagination is a more complex problem. At the outset one is confronted by an amazing diversity of spirit. It ranges from the innocent naiveté of a Conrad Witz of Basle, who is so splendidly represented with his superb *St. Catherine* and *St. Marguerite* in the Château des Rohans in Strasbourg, to that unique altarpiece by Mathias Grünewald in the Unterlinden Museum at Colmar, a supreme masterpiece of religious mysticism, which has been acclaimed by such an authority as Louis Réau as "the greatest pictorial and sculptural masterpiece of Rhenish art. . . the

greatest artistic treasure of Alsace, after the Strasbourg cathedral." Rhenish art of the pre-Renaissance period includes as well the work of Hans Baldung Grien, who was born at Weyersheim, near Strasbourg, and spent the majority of his mature years there, and even more eminently that of Martin Schongauer, the imprint of whose dominating influence has been stamped on the work of the lesser unknown masters of the upper Rhine.

Throughout the authentic examples of this arresting "school," if such it is entitled to be named, one characteristic, however, asserts itself. This quality can best be described as elasticity of the imagination.

Power of pictorial expression among the early painters



Courtesy of Musée de Strasbourg

"CHRIST CRUCIFIED," SCHOOL OF ROGER VAN DER WEYDEN



Courtesy of the Weyhe Gallery

THE POLYPTICH ALTAR-PIECE OF WHICH OUR ILLUSTRATION IS ONE PANEL IN A MASTERPIECE OF RELIGIOUS MYSTICISM BY MATHIAS GRÜNEWALD IN THE UNTERLINDEN MUSEUM AT COLMAR



Courtesy of the Weybe Gallery

RÉAU CALLS THIS "THE GREATEST PICTORIAL AND SCULPTURAL MASTERPIECE OF RHENISH ART
. . . THE GREATEST ARTISTIC TREASURE OF ALSACE, AFTER THE STRASBOURG CATHEDRAL"



Courtesy of Musée de Strasbourg

"THE STORY OF LOT," BY AN UNKNOWN RHENISH MASTER OF THE EARLY SIXTEENTH CENTURY IS A SYNCHRONIZATION OF THE BIBLE LEGEND AND ALSO AN AMAZING DOCUMENTATION OF ALSATIAN SOCIETY AND LANDSCAPE

of the upper Rhine was not limited to the depiction of concrete realistic detail—detail crystallized with the utmost precision—but it could visualize as well its spiritual faith. This successful fusion of the realistic and the religious, accomplished within the obvious limitations imposed by the visual habits and the psychic patterns of the time and place, invite closer study of

experts and wider appreciation of connoisseurs.

The Story of Lot, by an unknown Rhenish master of the early sixteenth century, is to be studied not merely as an amazing synchronization of the Biblical legend of the destruction of Sodom, but as an authentic documentation of Alsatian society and landscape of the artist's own day. For within the limited confines of his



Courtesy of Musée de Strasbourg

CONRAD WITZ OF BASLE IS SPLENDIDLY REPRESENTED AMONG THE PRIMITIVES OF THE UPPER RHINE WITH HIS SUPERB PAINTING OF "ST. CATHERINE AND ST. MARGUERITE" IN THE CHÂTEAU DES ROHANS IN STRASBOURG

canvases has he attempted not only to recount the whole story of Lot, beginning with the warning of the angels and ending with the turning of his wife into a pillar of salt, but he has depicted in the foreground the donors of the picture, devoting almost a quarter of his space to a detailed and realistic portraiture of these three figures, who assume an even greater importance

than Lot, his daughters and his wife. The landscape is typical of the upper Rhine, as are both foliage and architectural details.

The Martyrdom of St. Agnes, by another unknown master, is more sophisticated in composition, and seems less indigenous in spirit with certain suggestion of Flemish or Dutch influence. The human figures,



Courtesy of Musée de Strasbourg

IN CONSTRUCTING OUT OF THE PAST, THE MYTHICAL PAST, THE SCENE FOR "THE MARTYRDOM OF ST. CATHERINE"
THE UNKNOWN ARTIST IS CONSTRAINED TO REPRODUCE IN IT HIS OWN PRESSING IMMEDIATE ENVIRONMENT

however, especially that of the martyr, are strongly marked with Alsatian characteristics, and seem to be prototypes of the country folk one passes in the villages of the Haut Rhin to-day. A companion picture, *The Martyrdom of St. Catherine* (also in the Strasbourg Museum) is likewise provocative of thought concerning the psychology of visual habit, especially the visual processes of creative artists. Why is it that in his reconstruction of some imagined scene—something, for example out of the past, the mythical past—the artist is nevertheless constrained to reproduce his own pressing immediate environment? I leave this question for the new psychologists or the experts to answer, in passing merely suggesting that our interest in old pictures may be as keenly stimulated by the constraints, the inhibitions, or to use the word made familiar by the late Jacques Loeb, the "tropisms" of an artist as by his obvious prowess or brilliant virtuosity.

Hans Baldung Grien, whose name is generally linked with that of Albrecht Dürer as one of the great German artists of the Reformation, should also be included as

one of the outstanding figures of early Alsatian art. He spent the last thirty years of his life in Strasbourg, a member of the great town council. Widely known as an engraver and draughtsman, his supremacy as a painter is brilliantly vindicated in two canvases in the Château des Rohans. One is a *Stoning of St. Stephen* and the other, here reproduced, is that serene *Madonna of the Arbor*, which may be said to represent the fruition of Rhenish art to full maturity. Martin Schongauer's *Madonna of the Rosebush*, a version of which is one of the treasures of the Gardner collection in Boston, is another masterpiece of the same genre.

But to recapture in its very essence the undying fire of upper Rhenish art, you must visit Colmar. There is no alternative. For in this sleepy old town of the Haut Rhin is secreted the extraordinary altar-piece of Issenheim. This altar-piece is famous as the *retable d'Issenheim* because it was constructed for the monastery of Issenheim, an Antonite order or "Commandery" dedicated to the care of lepers, located at nearby Guebwiller. The priors or "preceptors" of this monastery,



Courtesy of Musée de Strasbourg

HANS BALDUNG GRIEN SHOULD BE INCLUDED AS ONE OF THE OUTSTANDING FIGURES OF EARLY ALSATIAN ART. HIS SERENE "MADONNA OF THE ARBOR" MAY BE SAID TO REPRESENT THE FRUITION OF RHENISH ART TO ITS FULL MATURITY



Courtesy of Musée de Strasbourg

IN "THE MARTYRDOM OF ST. AGNES" THE HUMAN FIGURES, ESPECIALLY THAT OF THE MARTYR, ARE STRONGLY MARKED WITH ALSATIAN CHARACTERISTICS AND SEEM TO BE PROTOTYPES OF THE HAUT RHIN COUNTRY FOLK

Jean d'Orliac and the Sicilian Guido Guerst, were veritable Mæcenases, connoisseurs of art and generous patrons of artists. Pictures and decorations they ordered from Martin Schongauer, Holbein the elder, Roger van der Weyden, and from how many others can now only be surmised. For the chapel of this monastery, apparently the source of Rhenish mysticism of the Middle Ages, was ordered the famous polyptich which is now housed in the Unterlinden Museum at Colmar. The sculpture enclosed by the six panels of this altar-piece was by Nicolas de Haguenau. The panels, painted on both sides, and two of them removable, have been attributed to Mathias Grünewald, whose work is said to eclipse in intensity, in fire, and in mystic penetration all other artists of the upper Rhine. Never perhaps in the history of European art has so great imaginative power been concentrated within so limited a space as in this altar-piece. It has been attributed, at various times, to Albrecht Dürer, Martin Schongauer, and even to Hans Baldung Grien.

Sandart, the German Vasari, described Mathias Grünewald as the most tumultuous of artists. A Franconian, he seems to have lived from hand to mouth

in one out of the way corner or another, throwing himself into his painting almost as into a trance, to escape the sorrows of his every-day life. Grünewald in certain aspects of his work suggests Blake, in temperament Van Gogh. A mystic he was undoubtedly, illuminated with the inner fire of his vision. The scale of his imagination was wide. Its extremes are illustrated in the *Crucifixion*, with its almost Sadistic preoccupation with revolting detail, and in the contrasting *Resurrection*, the iris-like rays of whose ethereal light deploy in enormous circles, passing from intense yellows to deep purples.

During the French Revolution, in 1793, the ancient monastery of Issenheim, which had been founded in 1093, was suppressed. The altar-piece was hidden in fragments, and finally placed in the Unterlinden Museum in Colmar, itself an ancient Dominican convent. During the World War, the treasure was again hidden in Munich and after the Armistice, once more replaced in the Colmar Museum. It has evoked a whole library of criticism and controversy.

Since the war, with Alsace again a part of France, it has attracted the attention of many distinguished

(Continued on page 92)

PORTRAIT MINIATURES MODELED IN WAX

BY ANNE WEBB KARNAGHAN

THE ART OF WAX MODELING AS AN END IN ITSELF IS REPRESENTED IN AMERICA BY MANY RARE WAXES IN MUSEUMS AND PRIVATE COLLECTIONS

ALTHOUGH wax modeling is one of the oldest and one of the most fascinating of the minor arts, for almost a hundred years it has been practically forgotten. Its last dying embers glowed in the wax flowers so laboriously put together by our grandmothers after which it flickered out, not to be revived again until this century was well on its way. But wax has been employed from earliest times and extensive use has been made of it by artists and craftsmen of every age. Frequent references to wax fruits and images of the gods occur in Persian and Egyptian records. The Greeks brought its use to a high degree of perfection and during the days of Alexander the Great, wax modelers rivaled the sculptors and bronzists of the period, the name of one Lysistratus persisting to this day because of the lifelike portraits that he modeled in wax and colored.

In the time of Roman ascendancy, portrait masks of ancestors adorned the atria of many patrician homes and on ceremonial occasions they were exposed to public view. No patrician funeral was complete without an effigy in wax of the departed one being borne at the head of the procession—this privilege, like the wearing of gold jewelry, being enjoyed exclusively by the nobility. The custom of preceding a funeral with an effigy of the departed persisted as late as the time of Queen Elizabeth of whom a lifesize figure in elaborate costume was wrought in colored waxes for that purpose and is now among the treasures of Westminster Abbey.

The utilitarian purposes to which this medium has been almost wholly subjected for a century and a half have robbed it of much of the romance and glory inherited from the past. Indeed, its employment for artistic purposes and its delightful history might easily have vanished from the earth except for the inestimable service rendered by a few connoisseurs and collectors who gathered and preserved in museums and private collections many rare waxes (a popular term for all forms of wax modeling) made in former times.

The facilities offered by wax for modeling have made it a favored medium for artists and they have used it both as a means to an end and as an end in itself. During the Renaissance in Italy all the early bronzes and medals were cast from wax models. The medallions of Pissano and other famous medalists owe much of their beauty to the wax models from which they were cast by the *cire perdue* process. Benvenuto Cellini has

left an entertaining account in his autobiography of his use of wax in casting the

Medusa of his *Perseus*; and Jacopo Sansovini's wax model of the *Lao-*

coon, used for casting the bronze group now in the Uffizi Gallery

at Florence, was selected by Raphael from among the

models offered by several contestants. Luca della

Robbia, Ghiberti, Baccio, Bandinello, Genga, Bar-

tolommeo, even the great Michelangelo and his suc-

cessor Giovanni de Bologna used wax extensively both

for casting and as an end in itself.

But wax is most fascinating to the student when it has been employed as an end in itself—for portrait busts, small groups modeled in relief and particularly for that form known as wax miniatures. Wax min-

iatures came into vogue in Italy in the fifteenth century.

The earliest known artists to have perfected this form were Alfonso Lombardi of Ferrara (1487-1536) and Pas-

torino of Siena. Vasari credits Pastorino with the inven-

tion of a composition that was capable of reproducing faithfully the eyes, hair, beard and skin of the individual

and such was the popularity of his work that Vasari asserts "he modeled everybody high and low." These

medallion portraits were usually round or oval with the head and shoulders of the subject modeled with colored

waxes in high relief against a plain background of glass, painted dark on the under side, or on slate. The whole

was often enriched with jewels, gold work and, occasionally, bits of fine fabric set into the wax.

The popularity of the jeweled miniature grew with

amazing rapidity and in the sixteenth century, Vasari



Collection of Mrs. Edgar Munson

MINIATURE BY W. A. HADLIN, 1880

tells us, there was scarcely a jeweler who did not occupy himself with such work. Jacopo Sansovini, Francesco Francia, Leone Leoni, Azzolini of Naples, Benvenuto Cellini, Alessandro Abondio of Milan, Antonio Cassonia, Giovanni de Bologna among others have left examples of their work. Leone Leoni's beautiful portrait medallion of his friend Michelangelo is preserved in the British Museum, and Alessandro Abondio's study of King James I is one of the splendid likenesses of that monarch preserved to us. Artists of this period also employed themselves to some extent in modeling portrait busts and small groups in relief. Michelangelo's *Descent from the Cross* in the museum of Munich is a rare example of the period and the *tête de cire* in the Wicar collection at Lille is rated by some as the most beautiful example of work in this medium in existence. It has been attributed to Raphael and to Leonardo da Vinci. Jules Renouvier assigned its authorship to the Florentine Orsino who is known to have produced life-size busts.

But it was the beautiful portrait medallion which claimed the popular attention of both artist and lay-



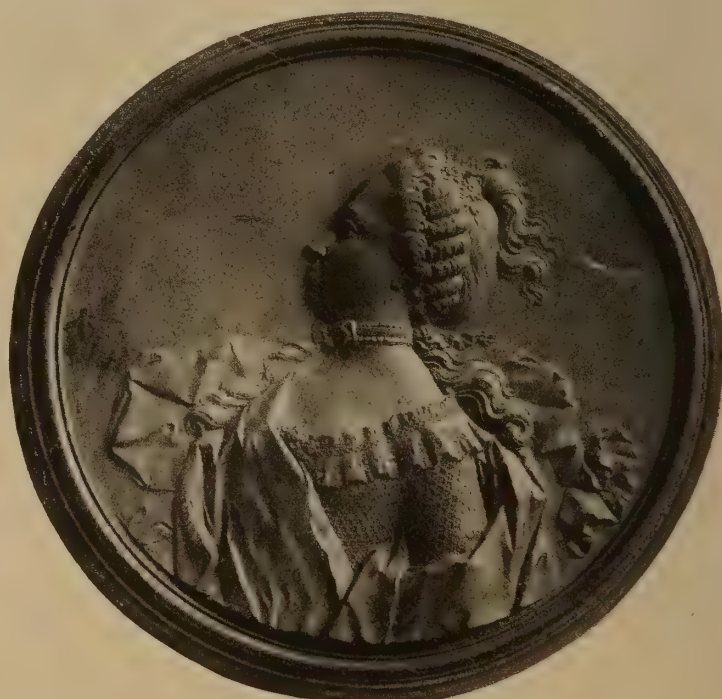
Courtesy of the Herbert Du Puy collection

WAX PORTRAIT OF NOBLE LADY, ITALIAN SIXTEENTH CENTURY

man in the sixteenth century in Italy. The most meticulous care was bestowed upon the execution of details with no sacrifice, however, of the dashing and distinguished spirit which reflected the personalities affected by the nobility of the age. Under these Italian workers, the wax miniature was brought to a degree of perfection that has never been surpassed and equaled only in rare instances, by subsequent workers.

A beautifully modeled group of the dying Cleopatra, formerly in the collection of Dr. J. Lumsden Propert, was thought by him to have been made by Cellini. In his *History of Miniature Art*, Dr. Propert describes it as being of a reddish wax almost resembling marble and says: "If fine modeling and intense feeling can be taken as a proof of its origin, I should not hesitate to set it down as Cellini's work."

During the seventeenth century in Italy, wax modeling suffered the general decadence which prevailed in all the arts, the most outstanding workers leaving little that even approached the achievements of the preceding century. The Abbé Don Gaetano Zumbo, born at



Courtesy of the Hôtel Cluny

THROUGHOUT THE RANGE OF WAX MODELING, ARTISTS HAVE SHOWN REMARKABLE DIVERSITY IN THEIR WORK, PARTICULARLY IN THE SPIRIT REFLECTED. HERE ILLUSTRATED ARE TWO OLD FRENCH WAXES



THIS "PORTRAIT OF A LITTLE GIRL" AND A PORTRAIT OF ALVAN T. FULLER, JR., SON OF THE GOVERNOR OF MASSACHUSETTS ARE BY MISS RUTH BURKE, AMERICAN MODELER IN WAX

Syracuse in 1637, was an able craftsman but the genius of the artist glowed but faintly in his efforts. He attempted to go a step farther than the modelers of the past had done and to combine in a picture both wax modeling and painting. But the excellence of his craftsmanship in both mediums could not offset the unnatural combination and his lack of true inspiration. To-day his work is prized more for its historic interest than for its artistic significance.

For what seems to me the most perfect form of expression in wax, the portrait medallion, we must turn again to the sixteenth century in Italy where it was brought to a degree of perfection that has never been excelled and has been equaled only in rare instances by subsequent workers. There seems to be a harmony between the material and its expression in the form of the portrait miniature, that is absent in any other type of wax modeling. At its best, the miniature becomes a splendid work of art. At its worst, it is still endowed with a certain charm because it records the manners, customs, styles, and foibles of people of fashion. The sixteenth century artists expended the most metic-

ulous care upon the modeling of the costume, the jewels worn by the sitter, the coiffure and the arrangement of the subject against the plain dark ground on which the wax was modeled. The splendid craftsmanship that prevailed in all forms of art of the period is seen in even minor examples of their wax portraiture. In the hands of such masters as Alessandro Abondio, Leone Leoni, and Benvenuto Cellini, the excellence of fine portraiture in oils was approached. The history of the individual is mirrored in the fragile material, caught by the artist in his portrayal of a single moment in the experience of his sitter, whoever he might be.

Such miniatures were highly regarded and were frequently sent as expressions of deep regard. An interesting portrait (in colored wax) of François de Medici came to light in 1883. It was made by Benvenuto Cellini to be sent by the Grand Duke François to his mistress, the celebrated Bianca Capello. The following note accompanied it: "Ma bien-aimée Bianca, de Pise, je vous envoie mon portrait que m'a fait, notre maitre Cellini, en lui prenez mon coeur. Don Francesco."

Some of the strength and beauty of the early



PORTRAIT OF MRS. HORNE, JEWELLED WAX BY MISS BURKE

Italian miniatures may be due to the quality of the wax used. It was denser and of a darker color than that employed by subsequent workers and in some instances it approached marble in the hardness and the fineness of its texture. Vasari has left this formula that was used by some of his contemporaries: "To render softer, a little animal fat and turpentine and black pitch are put into the wax and of these ingredients, it is the fat that makes it more supple, the turpentine adds tenacity and the pitch gives it a black color and consistency so that after it has been worked and left to stand, it will become hard." Dry colors were mixed with the liquid wax to get the hues necessary for lifelike effects, these hues repeating the same dark rich tones found in the paintings and fabrics of the period.

Both the German and French produced distinct schools but that of the Germans, in particular the work of the clever craftsmen of the Nuremberg school of the sixteenth century, approached nearest to the Italians. Laurent Strauch, and Wenceslas Meller of the sixteenth century; Weilhennmayer, Brannin and Raymond Faltz in the seventeenth left miniatures which are closely akin to the Italian of the best period. Casper Hardy, prebendary of Cologne cathedral in the eighteenth century, made portrait miniatures of celebrated persons of his day and modeled historic and idyllic panels, many of which are preserved in the cathedral. His work is mentioned at some length by Goethe in *Kunst und Altertum*. Hardy died in 1819 at the age of ninety-two bringing the German school practically to an end.

François Clouet is usually mentioned as the most noted of the early French wax modelers. He was, however, a painter primarily and his known waxes are few in number and possess more historic than artistic interest. He was a member



Collection of the Rev. Glenn Tilley Morse

PORTRAIT OF SARAH WEDGWOOD BY JOHN FLAXMAN

probably done in 1570. He had a long career and his influence touched many fields of art.

Several important painted miniatures attributed to him have survived, among them the remarkable half-length portrait of Henry II in the J. Pierpont Morgan collection at the Metropolitan Museum of Art. His most celebrated examples of wax modeling are the masks of Francis I and of Henry II preserved in Hotel Cluny. These masks were first made in plaster and later

modeled in wax, painted to lifelike naturalness and finished by the addition of real hair. But these waxes were made as models from which drawings were prepared for an effigy to be carried in the funeral. The artist was therefore more concerned with the creation of lifelike results than with the expression of an artistic idea. While Clouet's contributions to the art of wax modeling appear slight, the higher ideals which he maintained for portraiture in general and his recognition of the medium of wax, were probably largely responsible for the extensive practice of wax portraiture in the eighteenth century.

The Danfries, designers of coins to Henry III and Henry IV, made a series of portraits



Collection of Mrs. Edgar Munson

OLD ITALIAN GROUP MODELED IN RELIEF

embracing the royal personages from Louis XII to Henry IV, which they mounted in leather cases ornamented with steel. These waxes are treasured at Hôtel Cluny to-day, not alone for their historic significance but also for the beauty and feeling which pervades them. Antoine Benoist (now usually written Benoit) was the most celebrated of the seventeenth century modelers. Under Louis XIV he was *peintre du Roi et son unique*

sculpteur en cire coloree. His portrait of Louis XIV at Versailles is considered one of the best likenesses that has survived of that remarkable king and patron of the arts. Benoit is said to have modeled the entire French court and the collection was shown at an exhibition in Paris with the permission of the King. Benoit was later called to the court of James II of England where he undoubtedly stimulated the development of wax modeling in that country. The nearest approach made in the time of Louis XVI to the work of the early Italians was by Couriguer, whose portrait medallions have great beauty and sincerity. The wax which he used was, however, less dense and lighter than that employed by the Italians.

There were many modelers in France in the eighteenth century. Not only were miniature portraits in great vogue, but artists employed themselves in making small panels in low relief of idealized groups, mythological subjects or often small portraits, that were used to ornament snuff boxes, bonbonnières or lockets. There is a charming locket in the collection of the Reverend Glenn T. Morse showing a "directoire gentleman" enclosed in a round setting. The artist undoubtedly belongs to this period in France but like so many treasures in wax, it is unsigned and is all that remains to tell its story of the talent which found expression through it.

Research has, however, brought to light the names of a



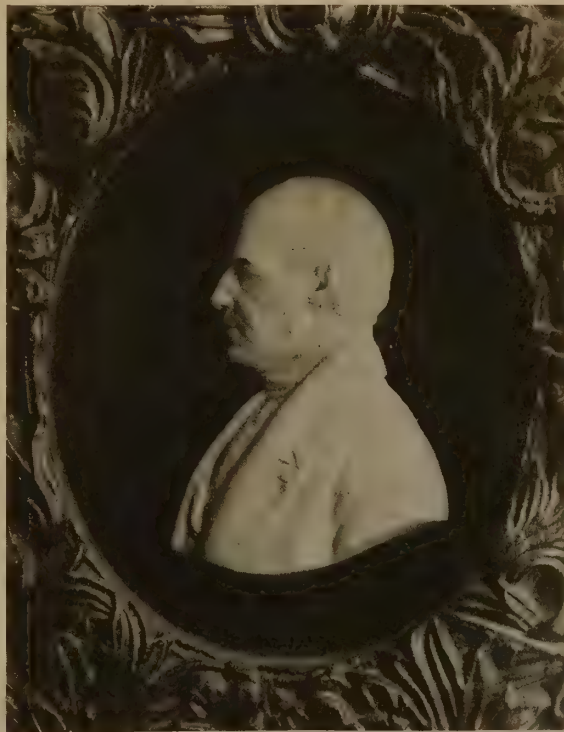
Collection of Mrs. Edgar Munson

A FRENCH FAMILY GROUP OF THE TIME OF LOUIS XIV

number of modelers of this period among whom are Surugue, Lehrner, Regnault, Cadet de Baupré, a pupil of Clodion, Moraud, who modeled for Sèvres, Orsi Renaud, Ravrai and Goudon, Pierre Pelitot, probably a descendant of the great enameLER, and Pinson. While England led in miniature painting in the seventeenth and eighteenth centuries, her contributions to wax portraiture were slight and on the whole inferior to the more brilliant performances of the Continental schools. A few names have justly survived but none more distinguished than that of Percy. He modeled in high relief, usually full face, and colored the finished relief. His work was entirely unlike the early Italian medallions. Many examples of his portraiture are found in the splendid Harcourt collection of waxes in London, among which are full face studies of Queen Marie Antoinette and the Empress Josephine. His excellent likenesses of the great English statesmen, Pitt and Fox, were included in the rare collection of miniatures gathered by Dr. John Lumsden Propert before his death in 1902.

John Flaxman, also working near the end of the eighteenth century, made portraits and other figures in relief which Josiah Wedgwood translated into medallions for his jasper ware. The Reverend Glenn Tilley Morse has two Flaxman portraits of Josiah Wedgwood and his wife, modeled in colored waxes in high relief. James Tassie of Glasgow left a number of exquisite examples of his work some of which were undoubtedly modeled for the purpose of reproduction in glass enamel, the medium so inseparably associated with his name.

The second artist born in America, Patience Wright of New Jersey, was a wax modeler. Her best work was executed in England whither she went in her early thirties. She was much in demand by political and social celebrities and, though a



Collection of the Rev. Glenn Tilley Morse

CAPTAIN BENJAMIN RICH BY ROBERT BALL HUGHES

prolific worker, almost none of her waxes have survived. Among the few authentic examples known to-day are the portrait bust of Lord Chatham in Islip Chapel, Westminster Abbey, and a small relief of Thomas Hutchinson in the choice collection of waxes owned by Mrs. Edgar Munson of Muncy, Pennsylvania. John Christian Rauschener, a Danish modeler, lived and worked in Salem, Massachusetts. He used molds, casting various parts of his portrait and fusing the whole together in a finished piece which he mounted on glass or slate. Robert Ball Hughes, though English born, spent the greater part of his life at Dorchester, Massachusetts. He discovered a formula for white wax which does not lose the pristine whiteness with the passing of time—a secret that passed away with him. But interest in waxes was waning and though he devoted most of his time to them, producing some very fine ones, he has been remembered chiefly for his two bronzes, *Nathaniel Bowditch* in Mount Auburn, the first bronze cast in America, and *Little Nell* in the Boston Athenæum.

While the interest of collectors and students has done much to bring to light new names and hitherto unrecognized or unknown treasures in wax, the history of the art is little known as yet. This article deals primarily with the waxes of Italy, France, England and the United States but the art of wax modeling has by no means been confined to these countries. One of the illustrations accompanying this brief and inadequate survey shows an interesting development of the wax medallion among the Maori of New Zealand. This primitive people probably learned the art from the English settlers on the island. The Maori seem endowed by nature with unusual artistic feeling and ability. Their wood-carving is of a high order and shows them to have a good idea of decorative values. And in the practice of tattooing, which was formerly much more prevalent than to-day, they exhibited a skill in design

that was unmatched by any other primitive peoples. In the wax miniatures, herein illustrated, there is much primitive strength and considerable decorative value.

While the art of wax modeling has been practically lost for a century, collectors have been busy. To those in Europe have been added three splendid American collections—that of Mrs. Edgar Munson of Muncy, Pennsylvania, the Herbert Du Puy collection in Carnegie Institute, and that of the Reverend Glenn Tilley Morse at West Newbury, Massachusetts. There is scarcely a museum of any size in this country or abroad which does not have at least one or two examples of this

fascinating art. And it is noteworthy that America has brought forward two artists in this century to revive the old art of the wax miniature, Miss Ruth Burke and Miss Ethel Frances Mundy. Both were inspired by the splendid jeweled miniatures in the Wallace collection in London, and each, unaware of the researches of the other, set out to recapture old methods and old effects.

Throughout the range of wax modeling, artists have shown remarkable diversity in their work, in method of modeling, in density and opacity of the wax used, and particularly in the spirit reflected by the artist. No medium is so readily responsive to every mood of the worker, nor so receptive to both

the frailties and delicacies and the strengths of the subject modeled. This ready responsiveness of the medium has led to the remarkable diversity that is invariably found in any collection of fine waxes. And it is not to be wondered at that these two workers should have gone widely different ways, each one, however, applying herself to the portrait medallion or wax miniature.

The wax miniature is a charming piece of craftsmanship in any form, but its best expression combines both the art of the portrait painter and of the sculptor. The work of Miss Ruth Burke, which I have had an opportunity of studying at leisure both in her studio in



Courtesy of the Herbert Du Puy collection

"VIRGIN," ITALIAN WAX MODELED IN HIGH RELIEF

Gramercy Park, New York, and in several exhibitions, combines these two qualities to a satisfying degree. Before she began to model in wax, Miss Burke was a thoroughly trained craftsman. After completing a course in painting and drawing at the Museum School of Boston, she specialized in metal work under Laurin H. Martin, a pioneer in that field in America. Later she studied historic ornament in Rome and supplemented this with practical work in silversmithing in Florence. The study of enamels took her to London and it was there while working with Miss Elinor Halle, the medalist, that she became interested in waxes and began her experiments. She could find no one with any practical knowledge of method and her work was necessarily original. She finally evolved a formula for wax which was soft enough to model but which would harden sufficiently to resist atmospheric changes and a high degree of heat. She abandoned casting, the first method used, and began to build her portraits in relief. She determined to go a step farther than the workers of the past and to evolve a background which would have the brilliancy of the old glass grounds but one that would be more permanent. Her knowledge of metals and enamels suggested the use of a copper base on which could be spread a coat of colored enamel or wax and on which the portrait could be built up. This made an almost indestructible piece of work and was adopted by Miss Burke for all subsequent work, an invention which is a distinct contribution to the art.

Miss Burke has evolved a style of miniature that is more closely related to the early Italian than to any other school. The hardness and density of



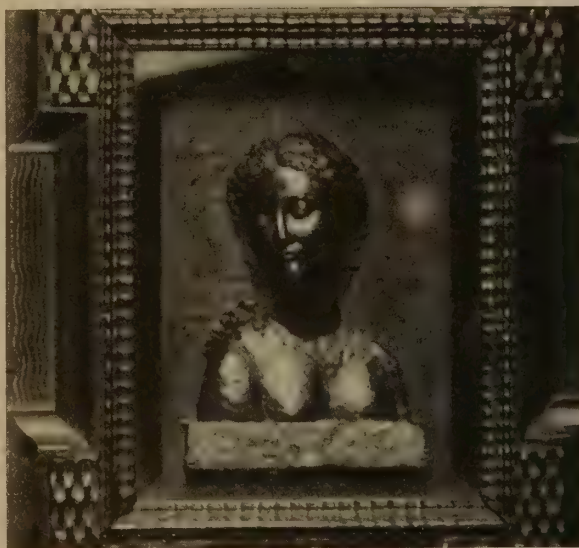
Collection of Mrs. Edgar Munson

EARLY ITALIAN BY ALESSANDRO ABONDIO



Collection of Mrs. Edgar Munson

EIGHTEENTH CENTURY FRENCH GENTLEMAN



Collection of Mrs. Edgar Munson

ITALIAN COLORED WAX, SEVENTEENTH CENTURY

her wax, the careful attention to details, her skill in reproducing textures and her use of precious stones and of jewelry reproduced in miniature from that worn by her sitters, all suggest the Italian miniatures of the best period. Her work is, however, in the spirit of to-day, the old devices being adapted rather than imitated. In these more decorative examples she has not neglected to seek out those hidden qualities of character that constitute the essence of good portraiture.

Miss Burke is a master of her medium and while the most decorative examples of her work are the jeweled miniatures, she is equally at home in the simpler and often more difficult forms. At a recent exhibition at the Society of Arts and Crafts in Boston, there was a study of a child in a white dress set against a light blue enamel ground. The extreme simplicity of the composition, executed with such marked success, revealed the distance she has traveled in her art since the first casting of the Cosimo de Medici from the wax in the Uffizi. The portrait of Mrs. Horne, herein reproduced, has about it something of the distinction which was sought by the jewelers of Cellini's time. Mrs. Horne's coat is of blue and gold brocade with a lining of blue velvet. Her gown is of the same shade of blue with gold lace and around her neck is a string of pearls with earrings to match. The fur collar, the hair arranged in loose coils, the various fabrics are unmistakable. In reviving this old art, so full of possibilities, Miss Burke and Miss Mundy have opened up a fascinating field for the artists to-day. Their contributions are indeed a distinct addition to the art of this generation in America as well as a tribute to an old art.

ANCIENT POTTERIES FROM THE SITE OF RAKKA

BY JULIAN GARNER

THE WARES SHOWN HERE, WHICH ARE OF THE TWELFTH OR THIRTEENTH CENTURY,
WERE DISCOVERED TOGETHER AND ALL ARE IN A PERFECT STATE OF PRESERVATION

A FEW years ago on the site of ancient Rakka there was unearthed a group of Syrian bowls and urns which had evidently been buried with great care and were so fortunate as to come from their hiding place unbroken. As almost every object of earthenware that has centuries of existence to its credit must at some time make a pilgrimage to the glue pot, the unimpaired state of these seven pieces adds distinction to their beauty. They obviously do not belong to the primitive period of Rakka ware, which would be the eighth or ninth century, but have been determined to be of the twelfth or thirteenth century, when the finest ware of the type which bears the name of this ancient city was being made in the actual vicinity of Rakka. Syrian potters later made a ware of the same character in both Persia and Egypt.

There are seven pieces in the group so fortuitously discovered; six of them are shown here and one is reproduced in color. They include three urns of the gallipot type, three deep dishes and one funnel shaped bowl. The manner in which they were buried indicates that they were hidden deliberately rather than by chance and the history of the region suggests that such a measure was no doubt the precaution of some despairing citizen of Rakka who saw the armies of an enemy approaching. Rakka, on the Euphrates, is within a region which has seen the armies of many peoples and many ages—Macedonian, Roman, Arab, Turk and Mongol—from the time of Alexander in the fourth century B. C. to the Osmanli Turks in the fifteenth century of our era. At the time that this ware was being made there were several invasions which might have caused their owner to bury these pieces before he fled for his life. By the twelfth century the caliphate was practically extinct and during the years 1174 to 1187 Saladin, the first Ayyubite sultan of Egypt, added Syria to his rapidly growing Mohammedan empire. Syria remained a part of this great dominion until the fifteenth century, but in the middle of the thirteenth it was severely ravaged by the Mongols under Jenghis Khan. The same Tartars who were about this time establishing the Yüan dynasty in China were also active in the west of Asia and their inroads were so devastating that the power of the Near East was given a blow from which it never recovered. Jenghis Khan found an excuse, although he undoubtedly would not have waited for one much longer, for entering the valley of the Tigris and Euphrates in an invitation from one of the last of the caliphs, Nasir, who in 1225

solicited his help to make war on a prince of Khwarizm. He let in a flood which became an unchecked torrent sweeping up to Bagdad itself in the time of his great-grandson, Mostasim, who was put to death by the Mongols. It may have been during this time that our pottery was buried with the hope that the owner might live to recover them. The Mongols laid every city in ruins as they passed and killed all the inhabitants without mercy. The little principalities that lay in their path were unable to stand against them but help came at last from Egypt and in 1260 Kotuz defeated the barbarian tribes at 'Ain Jalut. Other victories followed, the Syrian cities took heart and made sufficient stand to drive them back and no doubt the winning of China was sufficient to turn their attention more definitely eastward. But Syria was not to remain long in peace. Toward the end of the fourteenth century the armies of Timur (Tamerlane) swept western Asia and there is the possibility that it may have been at that time that these urns and dishes were buried. At whichever period it may have taken place their owner never returned and they remained to become a chance discovery in the twentieth century.

It was at one time thought that ware of this type was produced during the reign of Harun-al-Rashid in the eighth century and the possibility that it might in some way be associated with the romantic sovereign of the *Arabian Nights* was one which all would have liked to support. This caliph lived during the greater part of his reign at the castle at Rafiq opposite Rakka which his father had built. In the interests of archæology Professor Sarre has been forced to prove that Harun-al-Rashid's eyes could never have lighted on such beautiful potteries as these and that the wares which were made during his reign were of a much more primitive type.

Due to the presence of exceptionally good clays the ceramic art has always flourished in the Tigris-Euphrates valley. The Assyrians used colored bricks as a striking part of architectural ornament and there was early developed a control of color glazes which persisted through the centuries. The Sassanians from the third to the seventh century A. D. preserved something from the more ancient tradition and in their turn yielded up their knowledge to their Arab conquerors in the seventh century. Both in the painted design and the structural form of their earthenware the potters of the Near East have developed as no others have done the possibilities of decoration and form in ceramic art. Design is always



Courtesy of P. Jackson Higgs

A RAKKA POTTERY URN FROM MESOPOTAMIA

This urn of pure gallipot type, dating from the twelfth to thirteenth century, was found with six other pieces of similar ware, all in a perfect state of preservation, in a recent excavation in Asia Minor



Photographs by courtesy of P. Jackson Higgs

A DEEP DISH OF RAKKA WARE, TWELFTH TO THIRTEENTH CENTURY, WITH DECORATION OF BLACK AND COBALT BLUE UNDER THE GLAZE. THE CENTRAL MEDALLION HAS A NESKHÎ INSCRIPTION WHICH IS PROBABLY HERALDIC

wonderfully adapted to curving surfaces, the surfaces themselves are pleasant to the touch with their rich glazes, and the lines are entirely adapted to the clay medium and give no suggestion of having been evolved from earlier metal types, as in the case with many Greek forms and some of the Chinese.

Dr. R. M. Riefstahl, who is the author of a privately printed monograph on this particular group, discovers three types exemplified in the seven pieces. The first, of which there is only one specimen, the funnel-shaped bowl not reproduced here, has a turquoise blue glaze and the design in underglaze black. The second has the design painted on a white slip in black and cobalt blue, or a greenish turquoise blue, and sometimes with small dots of reddish brown like the bolus red of some Egyptian and Turkish "Rhodus" ware. The glaze is of the typical pale greenish color and is very thick. The third

type has the same glaze, but the design is on top of it instead of underneath and is painted in a purplish brown manganese luster which has touches of turquoise or cobalt blue. Two of the deep dishes belong to this latter type, the remaining pieces to the second.

"Like the Egyptian wares the Syrian ones are made of a sandy paste which in the Syrian specimens is generally quite solid and is covered with a translucent glaze of slightly greenish tint that, if coagulated, shows green drops," writes Dr. Riefstahl. "This greenish glaze is a particular and charming characteristic of the Rakka ware; the greenish hue blends discreetly with the purplish luster and spreads coolness over the color combination. It is soft and unctuous to the touch and has the further peculiarity of taking on a beautiful, generally golden, sometimes silvery iridescence, richer, denser and more brilliant than any iridescence on Persian ware.



A RAKKA URN OF GALLIPOT TYPE DECORATED WITH ZIG-ZAG BANDS IN BLACK TERMINATING IN DOTS OF COBALT BLUE AND OLIVE BROWN. THE BAND ON THE SHOULDER IS RELATED TO THE SO-CALLED GUILLOCHE PATTERN

Sometimes this iridescence is covered by an opalescent film. Though purely accidental and produced by the humidity of the soil, this iridescence enhances the preciousness of the Syrian wares."

"The shapes are also quite characteristic," continues Dr. Riefstahl. "While Near Eastern pottery generally does not aspire to purity of line and shape so much as to richness of color and unctuousness of touch, the Syrian or Rakka wares present a number of shapes that excel

through their purity of line. We may particularly mention vases of gallipot shape, massive, of inverted pear shape, standing on a solid base and with a broad neck and substantial lip. These pieces have the nobility of form of good Chinese porcelains. Some of the albarelli too have a firmness and balance of shape that is hardly found in other Near Eastern wares.

"There has been much discussion about the date of the Rakka potteries of the type of the present collec-



THE DIAGONAL BANDS ON THE BODY OF THIS RAKKA URN ARE OF BLACK AND THE NECK HAS A BLACK AND WHITE ZIG-ZAG DECORATION. THE SHOULDER AND LIP HAVE BANDS OF DEEP COBALT BLUE; FINE SILVERY IRESCENCE

tion. Legend tried to connect them with the famous Caliph Harun-al-Rashid (786-809), the contemporary of Charlemagne. This is, however, entirely out of the question as has been proven by the thorough scholarship and the excavations of Professor Sarre, head of the Islamic department of the National Museum of Berlin. He found that wares of this type are buried in part of Rakka which according to inscriptions were inhabited during the twelfth and fourteenth centuries. Several

towns constructed at different periods are situated side by side on the site of what we call Rakka.

"But we can also furnish a positive proof that the Rakka wares cannot be of the alleged early period. Professor Sarre has just now published an important book giving a full record of the potteries excavated at Samarra, situated on the Tigris river, north of Bagdad. Samarra was the residence of the Caliph from 838 to 883 A. D. and then fell back into nothing. The Samarra



THE MANGANESE LUSTER OF THIS DISH VARIES FROM PURPLISH BROWN TO BLUE; THE NESKHI INSCRIPTION ON RIM IS BROADLY CONVENTIONALIZED; CENTER FLORAL DESIGN WITH BACKGROUND OF VERMICULATED SCROLLS

potteries are, therefore, characteristic of the Islamic pottery right after the age of Harun-al-Rashid. Samarra potteries are of a type entirely different from the Rakka type. They are much more archaic in design, use luster in a much more elaborate way and are in many cases identical with potteries discovered in Persia and the north of Africa which can with certitude be assigned to the ninth and tenth centuries."

Coming now to a description of the various pieces reproduced, the urn of the gallipot type which is shown in color is of the grayish sandy paste typical of all of the group. The design in black and cobalt blue is painted under the glaze. The glaze is of the thick greenish variety which is typical of Syrian wares and makes them so pleasing to touch. The design of the four panels into which the body of the urn is divided consists of a broadly conventionalized plant motif which, as Dr.

Riefstahl points out, goes back to the Sassanian-Assyrian tree of life which is also found in Persian pottery. A fine silvery iridescence adds to the beauty of all of these pieces.

A second urn, also of the gallipot type, has a design of horizontal zig-zag bands, whose points end in dots which are alternately cobalt blue and olive brown, the latter seeming to be a colored earth related to the bolus red already spoken of. "The band on the shoulder," writes Dr. Riefstahl, "has a sketched ornamentation which is easily analyzed as an outgrowth of the so-called guilloche pattern formed by the intertwining operation of two undulated bands." The neck has the typical zig-zag band. The thick greenish glaze of "orange peel touch" is exceedingly pleasing.

The third vase has a magnificent whirling design of black bands running diagonally around the body. The



OVERGLAZE DECORATION IN MANGANESE LUSTER; NESKHI INSCRIPTION ON THE RIM; AN INTERMEDIARY BROAD BAND WITH MEDALLIONS ALTERNATING WITH SCRIPT; CENTRAL MEDALLION WITH A SWASTIKA-LIKE DESIGN

thick greenish glaze has coagulated in thick drops.

Of the three deep dishes two have a design in luster over the glaze. Of these two, one has in the center medallion a swastika-like design which goes back to a very ancient Sassanian motif. The brown manganese luster changes in certain aspects to brilliant blue and purple. A band of Neskhi script appears on the border and in the broad band which lies next to it. The palmette flowers within medallions are turquoise blue.

The second lustered plate has a center design formed by a shrub with arabesque leaves and palmette flowers against a background of small vermiculated scrolls. The rim has an inscription in Neskhi characters which are highly conventionalized.

The third dish, which is like the urns in having its design in black and blue under the glaze, is unusually interesting in design. In describing it Dr. Riefstahl says,

"The center of the bowl shows a central medallion with Neskhi inscription in cobalt blue on black scrollwork. This band with scrollwork seems to divide this disk into three horizontal sections recalling thus the coats of arms so frequent in Egypt and Syria which show a circular field divided in three horizontal bands of which the central one contains the heraldic emblem. (See Artin Pasha.) Among these Islamic coats of arms is one type in which the line of writing forms the heraldic emblem; it is, therefore, not impossible that this central medallion has a heraldic significance."

All of the dishes and the funnel shaped bowl have holes in the footrims which were drilled before firing showing that they were intended to be hung upon the wall and that they were therefore looked upon from the beginning as "collectors' pieces" and were not for ordinary domestic use.



THIS ETCHING, "THE MORNING OF LIFE," EXEMPLIFIES SALIENT CHARACTERISTICS OF THIS ARTIST'S WORK

SAMUEL PALMER: ETCHER AND WATER-COLORIST

BY LOUISE SALOM

THE GREATEST OF WILLIAM BLAKE'S DISCIPLES, HIS FAME AS AN ETCHER HAS BEEN ESTABLISHED BY NO MORE THAN A MERE THIRTEEN PLATES

OF all the artists who, during the first quarter of the nineteenth century came beneath the sway of that strange visionary figure, William Blake, the most intensely poetic, the most profoundly intellectual is undoubtedly Samuel Palmer. Living in the things of the spirit and of the mind, it was inevitable that from the first meeting the youth should experience a coalescence of soul, destined to color henceforth both his life and his work.

Born in the opening years of the "eighteen-hundreds," of parents who themselves cared deeply for poetry, philosophy and whatever touched the imagination, it is related of Palmer that even before he reached his teens his constant companions were pocket volumes of Virgil, of Milton, of the Bible. How imbued his mind was with their message is borne out by his readiness to experience the influence of the great mystic and by the quality of his work in illustration of the themes suggested by these volumes. The most felicitous years of Palmer's life were perhaps those comprised in what is known as the "Shoreham period," the period when owing to poor health he

betook himself to the Sussex village, there to carry out, largely under Blake's personal influence, drawings for the most part of pastoral and scriptural themes. It was there that he made studies of the forms of giant chest-nuts and great oaks, forms that under his pencil take on the very essence of tree life and become curiously eloquent, suggestive, thought provocative. Endowed with that inner spirit which seeks to probe deep into Nature's why and wherefore, he was not content with the methods of realism or of the naturalistic, but strove to achieve, by direct reference to Nature herself, those subtleties of thought and of feeling which contemplation aroused in him.

Had pecuniary considerations made it possible, there is little doubt that Samuel Palmer would have devoted himself far more to the art of etching and far less to that of water-color drawing than was the case, since he delighted in the manipulative skill, the meticulous and persevering care, the accuracy of line, the scientific knowledge which the former demanded and which he was so admirably fitted to supply. It is amazing that

his fame as an etcher has been established by no more than a mere thirteen plates, the smallness of the number being pathetically accounted for by the fact that the necessity for supplying the family needs brought with it the duty of complying with commissions for executing the less exacting water-color and of allowing the more time absorbing copperplate to go to the wall.

The etching known as the *Morning of Life* exemplifies in its splendid tree forms, its inclusion of the stream in the foreground (Palmer was of the opinion that no landscape was perfect without the theme of running water), its treatment of light and shade, salient characteristics of this artist's work. The glinting of light through leaves, the liquidity of shadows, the welding of natural forms into a harmonious design were matters that never ceased to occupy the mind of one who was of the opinion that "Nature contains the things that make design, if you will but look for them."

Full of the influence of the spot, dubbed by Palmer his "Valley of Vision," is the chalk and wash drawing of *Ruth Returned from Gleaning* exhibited at the Royal Academy of 1829, a work in which the striding figure

possesses far more vigor than is usual in the output of one to whom the modeling of the human form came less easily than did the portrayal of landscape. Here I think the Blake influence comes out particularly strongly. Though we are denied a view of the face, the whole figure is full of a fine suggestiveness of force, of inspiration, of purpose. The landscape itself is hardly of this world, the whole is transcendental.

Possibly because of the unearthly quality of moonlight, of the cool gleams, not of this world, which it sheds upon the earth, Palmer loved to depict in his work the moon in her various phases. I illustrate here two examples, one, *Near Underriver* in water-color, in which the delicate crescent palely illumines hillside and dale, the other, *A Shepherd Leading His Flock by Night*, in which the full moon stands out boldly against a scudding, mottled sky, casting those deep shadows that disclose, while yet they veil, what lurks within them. The former was done after the couple of years spent, subsequent to his marriage, with the daughter of the artist, John Linnell, in Italy and partakes to a great extent of the character of some of his Italian sketches.



Courtesy of the Victoria and Albert Museum

THE BLAKE INFLUENCE ON SAMUEL PALMER COMES OUT PARTICULARLY STRONGLY IN THIS CHALK AND WASH DRAWING OF "RUTH RETURNED FROM GLEANING" WHICH WAS EXHIBITED AT THE ROYAL ACADEMY OF 1829



IN "ORANGE TWILIGHT" MR. PALMER HAS COMBINED WATER-COLOR WITH PEN AND INK TO GIVE THAT MYSTERIOUS SUGGESTION OF THE BEYOND, THAT SETTLING DOWN TO REST WHICH DOES INVADE THE TWILIGHT HOUR



SAMUEL PALMER'S EARLY PREOCCUPATION WITH THE CLASSICS COMES OUT IN THE REFINEMENT OF THE WATER-COLOR DESIGN FOR THE "SIXTH ECLOGUE" OF VIRGIL, A THEME OF WHICH HE MADE MORE THAN ONE STUDY



PALMER LOVED TO DEPICT THE MOON IN HER VARIOUS PHASES. IN THIS WATER-COLOR, "NEAR UNDER RIVER," THE DELICATE CRESCENT MOON PALELY ILLUMINES HILLSIDE AND DALE



IN COMMON WITH MOST OF HIS DRAWINGS THE WATER-COLOR, "A FARMYARD NEAR PRINCES RISBOROUGH," LOSES SURPRISINGLY LITTLE BY ITS TRANSLATION INTO BLACK-AND-WHITE



THE BLAKE MYSTICISM IS CLEARLY SHOWN IN THIS WATER-COLOR, "A SHEPHERD LEADING HIS FLOCK BY NIGHT," IN WHICH THE FULL MOON IS SEEN STANDING BOLDLY AGAINST A SCUDDING MOTTLED SKY

The latter, less tranquil in quality, belongs to the Shoreham period and shows clearly the Blake mysticism.

An excellent example of the transition period, as well as highly indicative of Palmer's homely, unsophisticated—I might almost say "innocent"—outlook upon life is the water-color, *A Farmyard near Princes Risborough*, a work which in common with most of his drawings loses surprisingly little by its translation into black-and-white, the skilful balance of chiaroscuro preserving its values and quality almost intact. This composition breathes of that serene spirit, that "symmetry of soul" upon the possession of which he placed so much value. Though, according to his wont he has not unduly filled it with incident, it seems to express the whole of rustic existence. The scene has not alone been observed, it has been felt and transmuted through his own personality. It fills the mind of the spectator with associations; there is not only sight in it, there is actually sound. Tenderness and tranquillity inform it. This work was exhibited, it is believed, at the Old Water Color Society in the year 1846, of which Palmer was a member.

Samuel Palmer found the yielding medium of a crow-quill very much to his taste in the executing of passages evanescent in quality and aiming at subtleties of effect. Combined with water-color he found that pen and ink gave him opportunity for expressing delicacies of sentiment difficult to achieve in other media. His *Orange Twilight* is a case in point. Here the combined technique gives with great nicety that mysterious suggestion of the beyond, that hiding of unseen forces behind a sunset sky, that settling down to rest, which invades the twilight hour. In his later work Palmer used less and less of body-color, relying to a great extent upon a luminous tone in the paper or board employed.

In the first sketches made for his drawings he jotted down little more than a collection of dots and dashes in ink or chalk, following this up by rough indication of the structure and vertebræ of the ultimate composition. Recognizing to the full that "to know what to omit is the second most important thing in art," he realized the rich and distinct value of broad shadows.

THE ORIGIN AND HISTORY OF CAPO DI MONTE

BY CHARLES HYDE-JOCELIN

IT IS KNOWN TO FEW STUDENTS THAT A WARE WHICH IS BELIEVED TO HAVE BEEN TRANSLUCENT WAS PRODUCED IN ITALY IN THE FIFTEENTH CENTURY

WHILE often the assimilation by a conquered nation of the customs and usages of their foreign rulers has brought new traditions of culture, as was the case with the art introduced to Spain by the Moors, frequently we find that the depredations of alien forces have entirely destroyed or transplanted a native industry. And it is curious to observe that while those Eastern peoples who penetrated to Europe brought with them and left when they departed many of those traditions upon which much of our modern arts are founded, those of Europe, in the different wars of conquest between the various countries, rather destroyed the culture that they found or hybridized it by the infliction of their own styles. The art of every people is obviously based upon their natural conditions and innate tastes; nor can any innovations, unless blended by the process of time, fail to eradicate that natural beauty which is the charm of original artistry. But whether in decorative woodwork, architecture, or the minor arts the compulsory imposition of alien manners has invariably had the effect of stultifying the enthusiasm of the craftsman and the consequent production of an inanimate art.

To-day all that was the glory of ancient Rome lies more or less in ruins: all the culture and beauty of the great Italian revival remains only to remind us of her former greatness. Withal that even yet suffering from the decay with which her arts were infected by her Spanish conquerors, Italy is still all that de Maupassant thought her when he bestowed upon her the title of "divine country." And her divinity is about and around on all sides in the splendid works which cause our modern artists to pay that obeisance, which the devotees

of finer things offer to the masters. Many of the old arts of Italy, such as mosaics which had fallen into desuetude, have during quite modern times found their Renaissance in the New World. Of many of her crafts we have yet to increase our knowledge and, while other nations may at times lay claim to their development, in many instances a study of Italy's history irrevocably places that nation as the founder.

Little enough attention, for instance, has been paid to the ceramics of the Peninsula nor is it known to but few students that a ware which is believed to have been translucent was produced in the old Republic of Venice as early as the end of the fifteenth century. But even if doubt exists regarding the porcelainic qualities of this paste, there are authentic examples of soft paste porcelain in existence which were made at Florence in about 1590. And while perhaps some have heard of Giorni Doccia porcelain, this does not convey that spirit of Italy which the name of Capo di Monte conjures to the imagination. To many, however, the latter is merely the euphonious name of an Italian china, to others it represents more or less gracefully modeled statuettes and hollow pieces of ware, lavishly decorated with similar

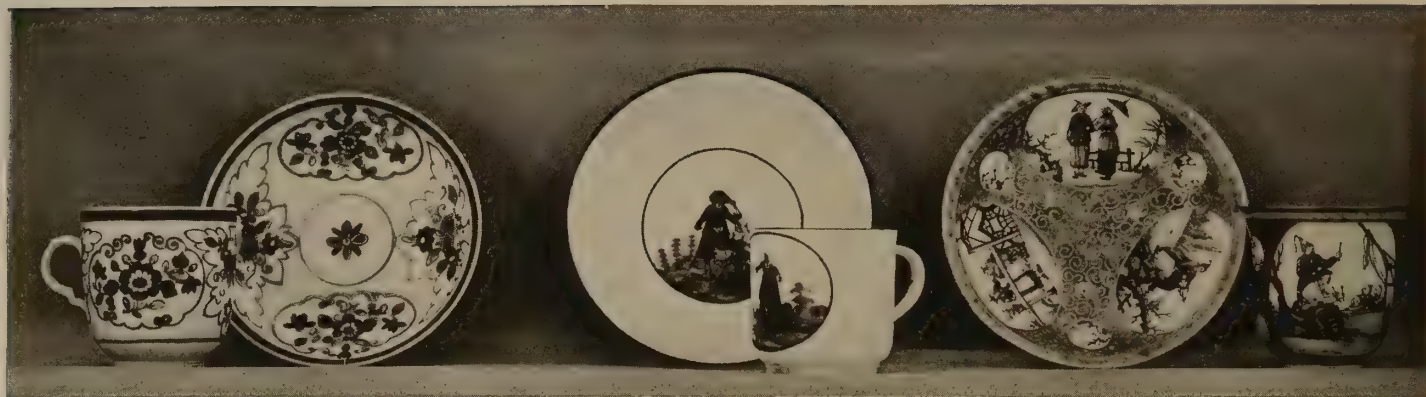


Courtesy of the Metropolitan Museum of Art

VASE WITH MOLDED FIGURE HANDLES AND FINIAL

figures in relief. To the counterfeiters of France, Germany and Italy it remains a source of considerable income with little effort, especially in the latter country where the tourists, having gazed into the crater of Vesuvius, encumber themselves with examples of so-called Capo di Monte before bidding farewell to Naples and its conglomerate of effluvia.

While to Charles III of Spain is due the founding and success of the Capo di Monte factory, equally is it due to him that it failed to survive. For when in 1759, some



Courtesy of the Metropolitan Museum of Art

THE CUP AND SAUCER TO THE RIGHT IN THIS GROUP ARE UNMISTAKABLY OF ORIENTAL INSPIRATION IN THEIR DESIGN. IN THE SET SHOWN AT THE LEFT THE INFILTRATION OF THE ITALIAN MANNER IS VERY PRONOUNCED

sixteen years after it was first established, he left Italy to return to Spain, his interest in this porcelain overcame his judgment, for he took with him to Madrid most of the skilled artists upon whom the works depended to maintain their reputation. Thus while the original factory remained the industry was virtually transferred to Spain. From when for some two decades the factory was carried on in a more or less sporadic manner under Ferdinand IV, who succeeded his father as King of Naples. In 1773, it seems to have been removed to Portici where it operated for less than two years, then being re-transferred to Naples and continued as a State works until 1807. It was then acquired by a commercial corporation which, failing to retain the patronage of the nobility, was compelled to close in 1821 thus ending the history of one of the earliest and foremost porcelain works of Europe.

Considerable difference is discernible in the pieces which represent the early history before the departure of Charles and those which were produced later. In the first instance like those of Medici and Doccia the paste is of the artificial or soft variety. At this time the exact composition of the Oriental porcelain had not been discovered and many substitutes were used at various

times in the endeavors of the different porcelain factories to attain a hard paste. But despite the efforts to this end no success attended the efforts of the experimenters until well into the eighteenth century when the difficulty was solved by the discovery and adoption of kaolin and felspar. And whatever may be said for the greater utility of the harder pastes, and beautiful as many of them are, they fail to manifest the same soft white and oftentimes creamy body evident in the artificial. Again there are in the translucence of Capo di Monte soft paste elusive tones ranging from a shade of green to a dull gray although these are not so pronounced as in some other porcelains.

After the works were removed to Portici the use of hard paste begins to make its appearance and upon the factory being taken over by the company in 1807 the soft paste is entirely discontinued. Then the pieces lose that silkiness, which is so attractive in the glaze of the artificial paste examples, and they take on a brilliancy which although not so charming as the softer type at no time exhibits that glaring white that is so frequently evident in "true" or hard porcelain. Decoratively there is a simple but splendid charm in the styles and designs produced by the Neapolitan potters and in the latter is



Courtesy of the Metropolitan Museum of Art

THERE IS NOTICEABLE IN THE MORE RESTRAINED DECORATION OF THE LATER PERIODS OF CAPO DI MONTE A DECIDEDLY FINER TECHNIQUE IN THE APPLICATION OF THE PANELS WHICH ARE OFTEN OF CLASSICAL MOTIFS



Courtesy of the Metropolitan Museum of Art

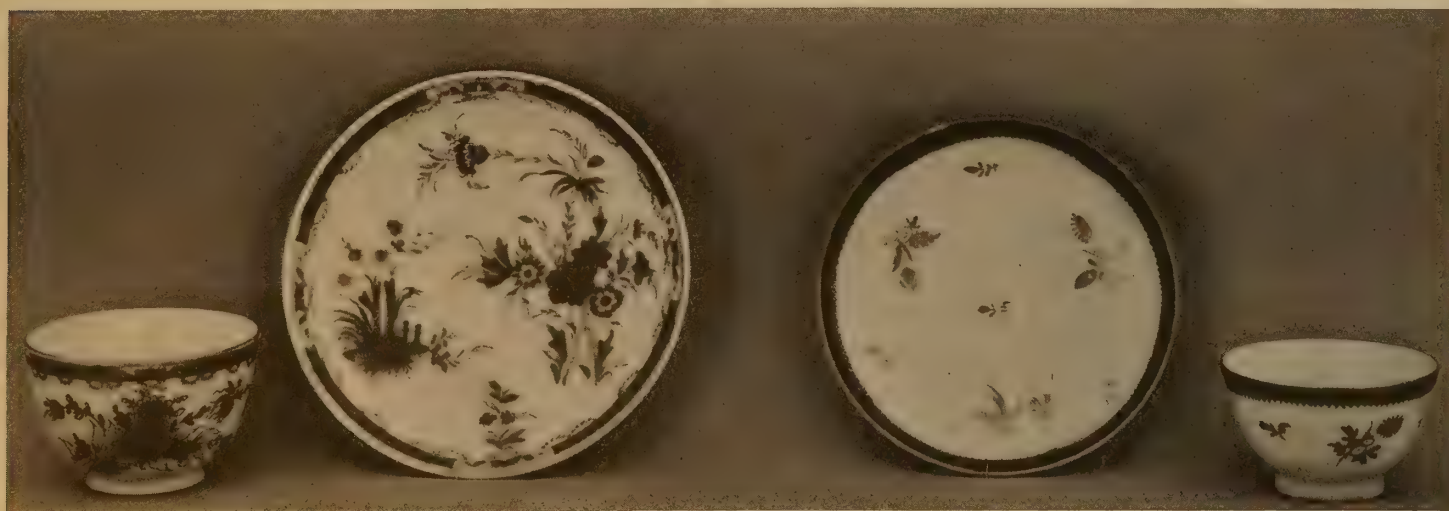
IN THE SPLENDID PAINTED PANELS OF MANY EXAMPLES OF CAPO DI MONTE IS THE NEAPOLITAN'S LOVE FOR THE SEA. MANY OF THESE DESIGNS LATER GREATLY IMPRESSED THE ARTISTS OF OTHER PORCELAIN FACTORIES

expressed their great love of the sea. In fact from many of the reliefs in which shells, sea-plants and coralline patterns appear it is not difficult to trace that inspiration which came to the old artists of Bow, Chelsea and later factories for many of the motifs which appear on English porcelains. One characteristic of the groups and reliefs made at the Naples factory is that while in the larger and more important examples the closest attention was given to definiteness, in the smaller there is frequently a lack of sharpness in the detail. The general modeling of these, however, is of the highest order and the subjects which were usually taken from mythological scenes exhibit lifelike contours, the gilding and painting being of that splendid craftsmanship which was so essentially a part of the Italian ability to express beauty in art.

In addition to these ornaments which are closely associated with Capo di Monte this factory produced quantities of domestic and other pieces but authentic examples are seldom met with other than in museums and important private collections. And although we are prone to look for molded and applied reliefs as decorative motifs on all pieces that were or are reputed to have been made at this factory, there are many forms of

ornamentation which æsthetically excel the more pronounced styles. As was the case with many later porcelain painters, and who were doubtless indirectly influenced by the panels of Capo di Monte, the Neapolitan artist interpreted that form known as *en camaieu* with the utmost charm. And here again we see his innate love of the sea and all that its restless expanse conveyed to his poetic nature, for always his brush depicted little harbor scenes and the landscapes immediately surrounding those places whence ships went down to the waters. These, however, do not seem to have been executed in natural colors, the medium employed usually being violet or black monochrome. And these delicate miniatures are sometimes enclosed in panels with scroll or other mantling, although they are often applied without additional decoration.

Occasionally a fortunate collector acquires one of those small boxes which were used for snuff or upon my lady's dressing-table to contain her patches, and these like the inkstands made at the Naples factory are usually decorated with the modeled reliefs which are painted in somewhat brilliant colors. The same form of ornamentation is found in teacups, the earlier examples of these manifesting an exceptionally soft texture in the



Courtesy of the Metropolitan Museum of Art

AT FIRST THE CAPO DI MONTE ARTISTS WERE LARGELY INFLUENCED BY ORIENTAL DESIGNS FOR THEIR WORK. THEY SHOWED A PREFERENCE FOR THE JAPANESE, WHICH THEY IMITATED WITH PARTICULAR EXACTNESS



Courtesy of the Hispanic Society of America

THAT CAREFUL ATTENTION TO DETAIL WHICH IS PARTICULARLY CHARACTERISTIC OF THE LARGER GROUPS AND FIGURES IN CAPO DI MONTE WARE IS MANIFEST IN THIS MAGNIFICENT EXAMPLE ENTITLED "CHRIST MOURNED"

paste. And to-day preserved in some of the old palaces and villas throughout Italy beautifully designed panels, mirror frames, consoles, and other wall pieces recall to us of the Western world the splendor of this old porcelain and the fact that there are many treasures yet in Italy upon which we may only gaze covetously. Possibly the outstanding example of the application of porcelain to interior decoration was that of a room in the palace at Portici, of which the walls were covered with large plaques composed of gaudily painted birds, animals, and flowers in relief. Nor were these the only decorations in this medium, the chandeliers, mirror frames and clock cases also being of Capo di Monte.

Judging from the earlier examples the artists of Naples were at first largely inspired by the Oriental motifs, although they seem to have rather imitated the Japanese. In fact so successful were they in copying these Eastern designs that many pieces might easily be mistaken for those of Japanese provenance were it not for the curious star-like mark which was at one time used at the Naples factory. This mark is supposed to have represented the fleur-de-lys which on pieces of the first period or that prior to the departure of Charles for Spain was either impressed in or painted on the paste, the latter forms usually appearing in blue although instances of red and even gold have been found. When Ferdinand removed the works to Portici various forms of letters were adopted, principally "R.F." and "F.R.F.," which

are supposed to have represented *Reale Fabrica* and *Fabrica Reale Ferdinando*. These initials are surmounted by a roughly drawn crown, but upon the resumption of operations at Naples were supplanted by the letter "N" with or without the crown.

It should nevertheless be noted that a very large number of genuine pieces decorated with figures in relief were without any means of identification. These, however, are of that superlative beauty in their flesh tints which may be likened to those of the old masters and for that reason are not difficult to identify when met with. And although there is at times an almost indiscernible trace of stippling, on no occasion can this be accepted as a means of authentication as this characteristic appears on other porcelains and also on reproductions of Capo di Monte. Very occasionally the name of the artist is on pieces as is that of the modeler, instances being the name "Giordano" and that of "Apiello" which have both been discovered on statuettes, the latter usually on those of peasant subjects. But during the last part of its history this old factory departed from its former styles and we find the appearance of a quantity of biscuit ware, in which there is a noticeable elimination of the previous type of ornament and an increase of the classic.

One form in which the inspirations obtained from Pompeii and Herculaneum find expression is in the beautiful tableware. This has seldom been excelled nor

has finer artistry appeared on porcelain than those splendidly painted figures usually in medallion form on a black ground, the remainder of the piece being embellished with simple gilt bands. Examples of this style are of course rare, a few being in the South Kensington Museum in which the figures are painted in a light green with the finials of covers modeled in the form of statuettes. The paste of these specimens is hard and exceptionally white but of fine texture and of considerable translucency, in every way distinctive from the earlier creamy soft type produced from artificial components. But because of the restraint which is apparent in the later examples, there is undoubtedly a greater charm and an undeniably finer technique in the application of the colors. There is in the groups and figures of the first period a splendid vigor in the decorations as there is virility of form but they fail in that æsthetic appeal, which places the smaller pieces and particularly the tableware of the early nineteenth century on such a high plane in æsthetic experiences of appreciation.

Of the sources from which more or less attractive reproductions emanate much might be said, for they are many. Primarily it must be remembered that the Doccia factory acquired a number of the Capo di Monte molds and many pieces have been reproduced from these together with the mark, usually the "N." And this factory, which is in existence at the present time, is also yet the possessor of the molds. Again there were the pieces which were made at the Buen Retiro works, but the collector who includes an original piece from the latter in the Capo di Monte manner is exceptionally fortunate as most of its productions were reserved for the royal household. And in mentioning this old Madrid pottery, we have a further instance of the destruction wrought by a European invader, these old works being seized by the French who reconstructed them as a fort, to be destroyed by Wellington in 1812. The danger of collectors acquiring spurious specimens lies rather in the imports from and the purchases in Germany, France and Italy, whose factories suffering the depression con-



Courtesy of the Hispanic Society of America

THE LIFELIKE CONTOURS WITH WHICH THE MODELERS OF THIS OLD PORCELAIN ENDOWED THEIR SUBJECTS COULD NOT BE MORE PERFECTLY DEPICTED THAN IN THE SPLENDID FIGURES WHICH COMPRISE THIS ILLUSTRATION

sequent upon the war are energetically engaged in producing copies of those ceramics, which are more sought for to-day. And in these may be included the humble Staffordshire toby jug or the more ambitious works of such factories as Capo di Monte, although these oftentimes ludicrous imitations usually reveal themselves by the very crudity of the workmanship.

Early undecorated figures of Capo di Monte display a decided similarity to those of Chinese Te-hwa porcelain, which was first brought to Europe in the latter part of the seventeenth century. And it was this which eventually became known as *blanc de chine*, a name later applied to much white china of European manufacture; but while examples of this by the Naples factory are eagerly sought for, very few are met with that may be acquired for present day collections. That the models of Te-hwa provided inspiration not only for Capo di Monte artists but equally for those of other European factories is evident, for specimens of this Chinese ware have been attributed to Meissen, St. Cloud and even to Dwight of Fulham. Probably these erroneous ascriptions were largely due to the creamy color of the Oriental pieces resembling that of the arti-



Courtesy of the Metropolitan Museum of Art

PAINTED SNUFF-BOX WITH GILT ORMOLU MOUNTS

ficial porcelain of these factories. Later of course after the closing of the Naples establishment and the molds had been acquired by Doccia similar ware was again produced, but the pieces made at the Florentine works are distinguishable by the decided yellow tinge to the glaze.

For some time the Neapolitan artists were undoubtedly directed by the Oriental motifs, but it is possible by closely observing examples

of various dates to see that these men quickly freed themselves from this influence. And with their innate ability to reproduce the beauties of nature which were found in their own land, they replaced the former exotic designs by native flowers and classic figures which were familiar in the works of those great men whose art is Italy. But it was rather in the unadorned white figures that these men displayed their true artistry; for to produce the *blanc de chine* figures such as those which remain to recall the Capo di Monte craftsmen necessitated far greater skill than is the case with those where the addition of colored decorations is employed. In the white examples the artist had to rely entirely upon the subtleties of his art to achieve those



Courtesy of the Metropolitan Museum of Art

THE SIMILARITY BETWEEN CAPO DI MONTE FIGURES AND THOSE OF DOCCIA IS APPARENT IN THOSE ILLUSTRATED HERE. THE CENTER TWO ARE FROM THE MORE NOTED FACTORY WHILE THE OTHERS ARE OF DOCCIA PROVENANCE



Courtesy of the Metropolitan Museum of Art

CAPO DI MONTE BLANC DE CHINE AND BISCUIT PIECES EXHIBIT PERFECT TECHNIQUE IN THE MODELING. THOSE OF DOCCIA ARE SIMILARLY WELL EXECUTED IN THE ILLUSTRATIONS HERE OF THE TWO GROUPS OF COURT FIGURES

perfect lines he sought. Further he had perforce to allow for shrinkage and the vagaries of the furnace, yet despite this and the many other obstacles he had to overcome, the technique exhibited by many of the modeled busts, figures and groups would be worthy examples of the work of the sculptor's chisel.

These pieces, however, must not be confused with the biscuit ware of a later period in the history of the Naples factory and which was the white porcelain body before it had been glazed. This became popular as a medium to reproduce the Greek classical sculpture, the originals of which were carved from the beautiful marble quarried at Paros. With the revival of the classic consequent upon the discovery of Pompeii the porcelain manufacturers throughout Europe endeavored to produce a ware in which copies of the wonderful carved figures which were then discovered could be modeled. But although many experiments were carried out and although much success attended the various efforts, it remained to the English Derby works to eventually produce that biscuit ware for which they be-

came celebrated. Years later when endeavoring to discover the secret of this composition, Copeland of Spode evolved an even finer substitute for the Paros marble and which is used to-day in modeling those white figures known as Parian ware. But it is doubtful whether the plain biscuit surface of this or other porcelains ever equals the charm of the *blanc de chine* of earlier periods.

Although later they adopted a decidedly European feeling in the motifs of their applied reliefs, the first forms exhibit irrefutably that the Neapolitan craftsmen derived these from the Te-hwa porcelain. In fact early examples of Capo di Monte teacups, without handles, are in many ways similar to those of this Oriental ware which was introduced to Europe by the merchants of

Amoy as early as the late seventeenth century. And although on the Te-hwa ware the reliefs invariably take the forms of prunus sprigs and other foliage and the Capo di Monte early employed figure subjects, the origin of the inspiration is apparent. In the South Kensington Museum are several examples of the Fukien porcelain, dating early in the eighteenth century.



Courtesy of the Metropolitan Museum of Art

CAPO DI MONTE TEAPOT WITH LANDSCAPE PANEL

DESIGNS IN FRENCH PROVINCIAL FURNITURE

BY HENRY BRANSCOMBE

THE EARLIER FURNITURE OF THE FRENCH PROVINCES LACKS THE OFT-TIMES OVERPOWERING ORNATENESS NOTICEABLE IN THE LOUIS PERIODS

IN TREATING with the mobiliary art of France, English writers not infrequently dismiss that which they contumeliously refer to as the Louis rustic and the Empire rustic woodwork in their accentuation of the splendor of the Parisian models. At the same time they seldom fail in their brief references to the *meubles des paysans* to point out that the styles followed those of the period prevailing at the capital. But to many of us with our present day preference for the less ornate designs this same rustic furniture holds considerably more appeal by reason of its very restraint. Again there is between this and many of the styles of our own earlier woodwork a traceable correlation for, in addition to the indirect influence of the Louis period which affected our furniture through those styles of the eighteenth century English cabinetmakers, a more pronounced influence was brought to this country by the French *émigrés* who arrived here after the Revolution in France.

Occasionally a student will consider that the woodcraft of the rural sections of a country is not within the scope of his interest on the ground that being copied from the designs of prominent men it is without art. This of course is an entirely fallacious attitude and is the outcome of lack of knowledge of the splendid technique which many of these pieces represent: further were we to accept such a dictum we should have to admit that all the later formative crafts were without art for the reason that throughout the ages the most eminent designers have developed their styles by a process of evolution to which has been added a continued improvement in construction. Similarly as is evident in the furniture of provincial districts the art of the craftsman is expressed in his adaptations to local tastes and conditions and frequently variations from the original make for greater utility even if eliminating some of the splendor. Nor does the French rustic craftsman at any time restrict that desire for charm which is so essentially Gallic for whether in the more commodi-

ous pieces such as armoires and dressers or the *poudreuse* and even his bread cooler he retains those splendid proportions which in most instances are so characteristic of French furniture. Similarly in his chairs, which for the purpose of comfort rather than magnificence assume a somewhat squatty shape in rural pieces, he maintains the beauty of line by raising the height of the back and the application of delicate curves.

Although during the Empire period we sometimes find the French regional furniture in mahogany the usual medium previous to that time was walnut. But the craftsmen were also wont to use other woods which might be obtainable in the district. And that rich light brown which is seen on chairs with the less exposed surfaces of frame is usually due to the fact that the piece is fashioned of pear or apple wood. Again there are many instances where the actual medium is difficult to determine, particularly in the case of some of the lighter woods similar to that with a close, hard texture not unlike maple and which is found in pieces around Toulon. Nor is it by any means uncommon to find larger areas such as door panels made of cherry, this when finished assuming a particularly pleasing color thus adding a certain decorative quality and relieving



All photographs courtesy of Ann Elsey

BÈRGÈRE SHOWING INNER VELVET LINING

the otherwise somewhat architectural appearance of the carcase. Frequently too when fitting a curved piece in a position which would call for certain resistance and durability, as with the case of chair arms, the craftsman would use a species of ash which, owing to its longer fibres, permitted him to apply more pronounced curves while retaining the necessary strength.

That these rural cabinetmakers were entirely prodigal of woods, especially of walnut, in their efforts to obtain beautifully grained surfaces we may surmise from those pieces in which large wastage must have been unavoidable to obtain the resultant shape. This is exemplified in some of the arm chairs in which the front rail and the two low curved legs are without a joint, having been

formed from one piece of timber. And again in the use of pillars at the end of cabinets, for in place of turning and splitting one pillar and applying each half to the face of the carcase it is no unusual thing to find the end paneling of a cabinet or cupboard tenoned into a complete pillar. This occurs perhaps more frequently in the earlier pieces such as the *armoire à deux corps* and in these too the desire to achieve a uniformity of color was apparently assured by the use of the wood from one tree only.

Little use seems to have been made of veneers as a method of decoration in connection with French regional furniture, superficial beauty being attained by the method of cutting the planks. This is further evidence of the disregard which was shown to the waste of timber. Even the larger panels of doors were often made from wood which was cut in a manner similar to that by which the "oyster" walnut medallions were obtained. But while these were the result of cutting thin pieces diagonally from the smaller and unimportant branches of a tree the panels with the concentric rings which appear in panels of French rustic furniture are of wood often an inch thick and were cut from the large boughs or even the trunks. Other decorative surfaces are achieved by the employment of "crotch" grain which was the result of cutting planks from that part of a bole at the junction of a limb. This occurs rarely.

Even in the planks sawn horizontally through the length of a walnut tree there is a greater natural beauty than in most woods, especially if the tree is old and has a well developed bole. And these planks having passed through the cabinet-maker's shop and received the smoothing finish from the plane in most cases manifest a superb grain and color when treated by the hand method of applying turpentine and oil to which a proportion of wax is added. Further the patina eventually result-



WALNUT DESK WITH HOOF TERMINAL FEET

ing from this process is unexcelled. But although apparently the veneering of large surfaces was not practised to any great extent, at the same time this method was not unknown to these provincial cabinetmakers who frequently applied bands of decorative woods around the edges of tables when it was not practicable to shape with the molding plane. It is perhaps in the beautiful undulating moldings which were employed around the panels of cupboards, *petrins* and similar pieces that the art of these men is so conspicuous. In place of these curvations continuing around the entire panel they are as a rule only applied to the top, the sides and base line retaining a rectangular form. On pieces such as the more elegant *petrins* of Provence fitted with two doors this curve more often than not takes the form of a double cyma broken by a center pilaster which constitutes part of the carcase and the door stops. A similar decoration is sometimes added as a continuation of the curve of the short shaped legs. In fact the popularity of this style of curve is apparent throughout the ornamental motifs of French rustic furniture, being adapted with a delicacy which ensures that grace of line so essentially a result of well applied curves.

In mentioning the *petrin* as exemplifying the charm of these pieces it might be well perhaps to enlarge upon the purposes of this, being as it is specifically characteristic of the French provinces. In appearance when not

in use for its primary intention as a kneading trough it is not dissimilar to a modern sideboard, the frieze being fitted with three drawer fronts below which are two cupboards. The frieze, however, is fitted with drawer fronts only to afford a more decorative design to the piece itself for actually the top lifts and the upper section of the carcase forms a trough in which dough for the family bread is kneaded, the cupboards below being used as a



PROVENÇALE CANAPÉ COVERED IN TOILE DE JOUY

store place for the cooked loaves. In connection with this, although a separate article, is the bread cooler. And when we regard this latter only from its utilitarian aspect we are frequently surprised at the beauty which many examples exhibit. In fact more than any other it convinces us of that innate desire for fine designs which the peasant of France displays in his furniture. As a rule the bread cooler is constructed of turned spindles fitted to a well designed frame, the base and pediment of which are gracefully shaped and molded, the latter being surmounted by turned finials.

No instance occurs in which utility is sacrificed in the effort to attain splendor, even in the rustic furniture which was used in the smaller châteaux and homes of prosperous provincial merchants. The metal mounts which took the form of elabo-



TURNED SPINDLE HIGH BACK CHAIR

ately wrought ormolu in Paris models, were entirely eliminated or replaced with simple pierced escutcheon plates and wrought handles of steel. And even in hinging the doors the rustic craftsman utilized the metal work in an ornamental manner. This he accomplished by the employment of long hinges frequently in smaller pieces, such as bread coolers, extending the entire height of the door. The hinges are cylindrical in shape with baluster terminals and were hung by means of loose eye-bolts fastened through the frame of the carcass, the entire cylinder thus being exposed in a manner similar to a modern loose pin door hanging. These and the plates were probably made by the village *forgeron* and polished with emery, later under the energetic hand of the peasant wife acquiring that soft finish which at times almost reminds us of old silver. And whether on



EVEN THE LESS IMPORTANT PIECES, SUCH AS BREAD COOLERS, MANIFEST REMARKABLE WORKMANSHIP. THE PIERCED AND CUT DOOR-PLATE AND MASSIVE HINGE SHOWN HERE ARE PARTICULARLY WORTHY OF NOTICE



INGENIOUS DEVICES ARE ADAPTED TO DISGUISE THE PETRIN OR FAMILY BREAD TROUGH. IN THIS INSTANCE FALSE DRAWER FRONTS ARE FITTED, THE LIFT TOP OF THE PSEUDO-SIDEBOARD CONCEALING THE TROUGH AT THE TOP

his *petrin* or the tall corner cupboard with the rounded front the same tendency to the use of curves is apparent equally in the simple metal mounts as with the molded panels, the escutcheon plates of which are usually some ten inches long and elaborated with a series of pierced scrolls. During the period of the sixteenth Louis of course this tendency to curvations was considerably relaxed and supplanted by the straighter lines which then prevailed. This, however, was sufficiently brief that the actual effect upon the rustic designs while noticeable was not lasting and with the coming of the Empire we find that the craftsmen have reverted to their desire for curves.

There is nevertheless in the pieces of this latter style a freer use of curves to the horizontal planes, the while retaining the shapes to uprights where possible. But it must be

admitted that the designs of the earlier part of the Louis period offer more charm in the graceful simplicity of their lines, the unadorned cabriole leg with its gradual flowing curve and plain hoof terminals, and the elegant

but not excessive carved scrolling which at times appears on the fronts of commode drawers. Similarly in the employment of turning with the more severe types, these craftsmen evolved designs which while straight in form convey the sense of curvation, particularly in the combination of vertical rows of turned spindles which are sometimes found in the upper parts of chair backs arranged in a similar manner to that of the sides of bread coolers. Again the simple turned supports of horizontal stretchers assume a tapering form, the latter sometimes being fitted diagonally both to chairs and stools, most of the smaller of which are seated



LARGE WALNUT ARMCHAIR IN LOUIS XIV MANNER



VARIOUS CURVATIONS AND TURNINGS ARE FOUND ON EIGHTEENTH CENTURY PROVENÇALE CHAIRS SUCH AS ARE SEEN IN OUR ILLUSTRATION TO THE LEFT. THE STOOLS ARE OF THAT TYPE WHICH ARE ALSO FOUND IN CHURCHES

with plaited rush or straw. But in the important seats which were upholstered front and side stretcher rails appear, those at the side being placed near the floor and connected by a cross rail, while that in front is fitted somewhat higher between the two front legs.

Another curious characteristic of the provincial chairs is their frequently being covered with two kinds of material. And to-day even in the later *bergères* it is not uncommon to find that beneath the outer covering of Utrecht there is also one of Genoese velvet or other heavy material. The smaller chairs with the rush seats were fitted with a thick cushion, a similar pad being placed at the upper part of the back and held in position by tape. And that much of the finer furniture of the rural parts of France is so well preserved is explained by the peasant's ambition to maintain what he would doubtless call *la belle chambre*. This, once established, developed into a miniature museum of the finest pieces which his restricted resources would permit. Nor was this room ever used other than on occasions as momentous as the visit from some important personage or the marriage of a daughter when its musty interior became the salon for the event. At other times the family contented themselves in the often bare quarters of the kitchen and it is from many of the "beautiful rooms" that the pieces which are now reaching this country have been culled.

In those same kitchens, however, there were nevertheless many examples of provincial

woodwork which to-day are eagerly sought for to adorn modern homes. And beautiful as the Welsh dressers undoubtedly are it must be conceded that those of the French regional districts are even more so. In place of the plain open shelf the rustic cabinetmaker of France added a pierced and carved gallery to the decoration of which he applied various motifs. Usually, however, he employed a running foliation or a series of arches supported by turned spindles, the latter of course indicating a Spanish influence. Occasionally we find each of these designs employed on alternate shelves of the upper part of a dresser. And in place of the more simple molding the provincial craftsman manifests his classical leanings in the use of the dentil frieze and carved patera on the drawer fronts. In other cases with the wider dressers the simple rail gallery is used to prevent the plates from falling, this latter being more typical of the Basque country.

In this section there yet remain many naive and interesting traditions in connection with furniture, probably the most curious being that which relates to the *maitre banc* or master's bench. This wide seat severely plain and constructed in pure verticals and horizontals, with the exception of a slight cant to the back, is sufficiently wide to accommodate several people although no other than the head of the house has the right to occupy it. Another peculiarity is that the back is divided into three panels, the center one of which is hinged, and may be lowered if desired.



DRESSER WITH TWO TYPES OF GALLERIES

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NOTES ON CURRENT ART

THE reproduction among these notes of a mural panel of *Washington Crossing the Delaware*, one of a series of wall paintings by Colonel J. Alden Twachtman, U.S.R., now emplaced in the Hotel Washington in the national capital, presents a singular event in the military-art history of the United States. The night scene, so markedly different in every way from Leutze's familiar painting in the Metropolitan Museum of Art, shows General Washington watching the operation of embarking his artillery from the "take-off" on the Pennsylvania shore, the only light visible being the tiny glare of a guide-fire that was lit on that occasion for landing purposes. The quietude of the commanding general of the Continental Army pervades the whole scene, its intensity being communicated to the artillerymen in spite of their activities with the field-pieces. There is a soldier's understanding of what this operation meant behind the composition of this great event in American history and, specifically, an artilleryman's understanding of the technical aspects of what was being done under Washington's eyes. For Colonel Twachtman fought through the Argonne campaign in the World War as commanding officer of the 103d Field Artillery regiment of the Twenty-Sixth Division. Colonel Twachtman is the first

American artist since Colonel Trumbull, who painted the well-known series of historical canvases of Washington, long in the possession of Yale University, who has commanded troops in the field in warfare. He shares his activities as a Reserve officer in the Army of the United States with those of a mural painter and an architect in his home town, Greenwich, Connecticut.

ONE of the two large portraits by Moroni in the James Stillman collection sold in New York last January was that of Cardinal Lodovico Madruzzo, which was purchased by Mr. Charles H. Worcester of Chicago. Mr. Worcester, who is a trustee of the Chicago

Art Institute, has placed the picture in the Institute as a loan.

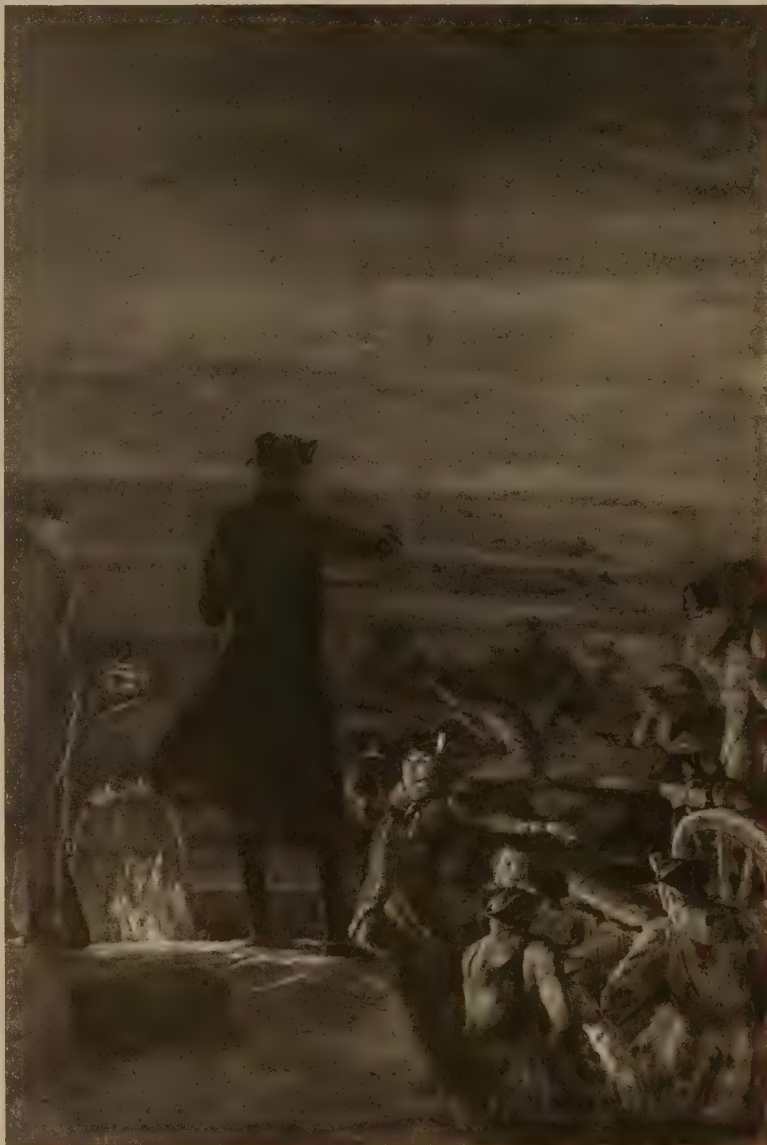
MUSSOLINI'S artistic enterprises which, as they have been announced from time to time have mentioned the recreating of Imperial Rome and the searching of the treasure laden depths of Lake Nemi, now include the renewed excavation of Herculaneum. His interest in the finds of the excavators already working there was stimulated by the recent discovery in the cave

of the Cumæan Sibyl of a secret passage leading to the Temple of Apollo. The incentive of unearthing palaces and objects of art rivaling those of Pompeii will doubtless be sufficient to overcome the discouragement attendant upon digging through seventy-five feet of lava where the excavators hope to find new evidences of the culture of the Augustan age.

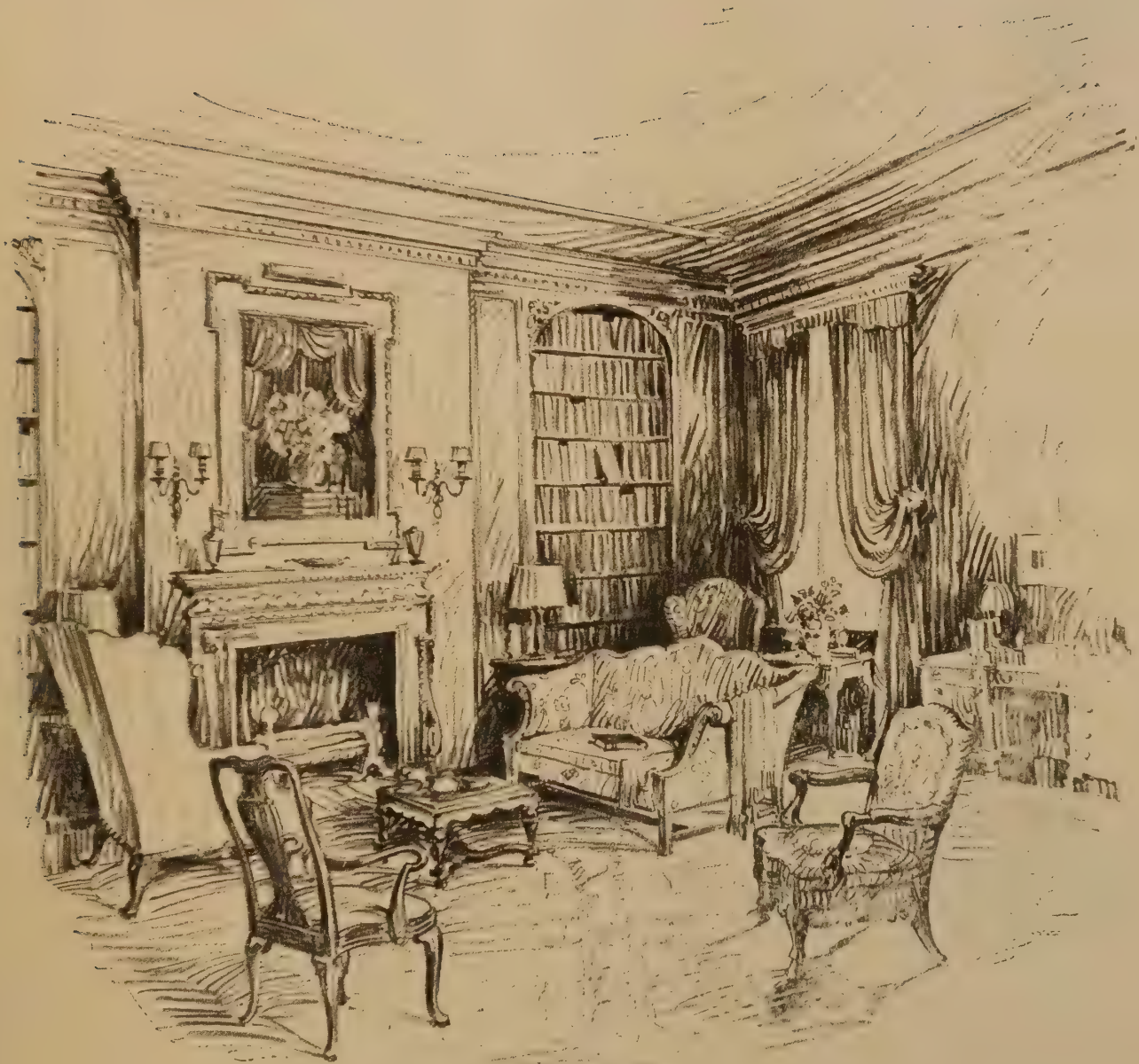
A CHAMPLEVÉ enamel reliquary of the Rhenish school, attributed to Godefroid de Claire and lately in the Georges Chalendon collection in Paris, has been purchased by the Cleveland Museum of Art. This polylobed reliquary was reproduced in an article, *Medieval Enamels in Modern Collections* in International Studio for July, 1926, in company with another enamel in the Cleve-

land Museum, a crucifix from the Spitzer collection (Limoges, early thirteenth century). These two pieces are among the finest champlevé enamels in this country.

THE dispersal of the Alphonse Kann collection in New York last winter sent various works of art to the museums of this country both by purchase at the time and more recently by gift. Mr. Edward C. Moore, Jr., has given to the Metropolitan Museum a group of Near Eastern ceramics and metalwork from the Kann collection. In the group of early Persian potteries are several examples of Guebry ware of the ninth to tenth century A.D., quite unlike the later Islamic wares.



MURAL PANEL BY COLONEL J. ALDEN TWACHTMAN, U.S.R.



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A COLLECTION IN THE MAKING. By DUNCAN PHILLIPS. *Phillips Memorial Gallery, Washington, D. C.; E. Weyhe, 794 Lexington Ave., New York. Price, \$5.00.*

THIS handsome volume, as Mr. Phillips asserts in his preface, is not intended as a "handbook," but as the record of "the youth of an idea, the concept of a small, intimate museum combined with an experiment station." It marks "the first stage of our progress toward the realization of an ideal." The volume should be of special interest to American connoisseurs and collectors, recording honestly and modestly an experiment in collecting which has been conducted by Duncan Phillips for a number of years with ever increasing success and ever spreading influence. Mr. Phillips has reversed the ordinary policy of the public museum. He has sought instead to create in his memorial museum an atmosphere of intimacy and immediacy of relation between the visitor and the work of art. He seeks to arrange his pictures by ever varied and purposeful exhibitions, bringing together congenial spirits among the artists from different parts of the world and from different periods of time, and tracing their common descent from old masters who anticipated modern ideas.

Based on the definite policy of supporting many methods of seeing and painting, the Phillips collection is necessarily an eclectic one. It is the conviction of the founder and author that "the really good things of all ages and all periods can be brought together in one room with such a delightful result that we recognise the universality of art and the special affinities of artists. . . . The Phillips collection is famous for its inclusiveness, but at the same time for its atmosphere of æsthetic integrity."

The present record, including approximately one hundred and fifty plates reproducing the paintings and sculpture in the Phillips collection, exemplifies the dangers as well as the advantages of this generous hospitality and "inclusiveness." Without criticizing the generosity of his impulse, one may legitimately question the author's contention that "open-mindedness must take the place of prejudice in regard to the 'new movements'." We cannot agree with this generous collector that any true renaissance of art will grow out of "the unprejudiced catholicity and the enlightened patronage of the many." Rather may it result from intense and impassioned discrimination of the few. When the American collector develops, even to the point of fanaticism, his own "exclusions and adorations," when connoisseurship becomes a matter of intensive cultivation rather than of scattered, eclectic appreciation, we shall be developing the real art of the collector, and making a greater stride toward true appreciation than by merely attempting to keep abreast with "modernity."

The value of experiments like Mr. Phillips', however, should in no sense be minimized. The results, as the present record so brilliantly demonstrates, fully justify his efforts. It is to be hoped that his example may serve as a stimulus to other American collectors, who are thus enabled to exert their influence as *liaison* officers between the awakening public in various sections of the country and the more worthy of contemporary artists.

ROBERT ALLERTON PARKER.

THE ENGRAVED DESIGNS OF WILLIAM BLAKE. By LAURENCE BINYON. *Charles Scribner's Sons, New York. Price, \$35.00.*

COLLECTORS devoted to Blake will be primarily interested in the eighty-two engravings by the English mystic and poet reproduced in this volume. The collotype process, which has been used for this purpose, brings us much more closely to the spirit of the originals than the methods heretofore utilized, but even so it cannot supplant, nor does it attempt to do so, the collector's interest in the engravings and the first editions of the books in which they are found. Mr. Binyon's scholarly and competently edited volume should do much to intensify the interest of collectors of Blake items, and to familiarize them with the available material.

This book is a companion volume to the late Darrell Figgis' *Paintings of William Blake*. Mr. Binyon was asked to take up the work left unfinished by the tragic death of Darrell Figgis, and both by scholarship and experience he was well fitted to make this catalogue. With admirable brevity, modesty, and withal profound admiration for Blake, Mr. Binyon has not attempted to interpose his own views, but has permitted the engravings to speak for themselves. Whether we agree with all of his estimates depends to a large extent upon our own appreciation of Blake. Certainly he is a genius, but a genius who combines poetry, design, and mysticism in almost equal parts. As an artist, William Blake cannot be said to be an "artist's artist." His appeal is too literary, even in these designs. He cannot be conveniently fitted into any ready-made category. To draughtsmen he seems at times amateurish or an imitator of Michelangelo. And yet, despite these obvious defects, it is difficult to withstand the influence of this fiery spirit.

(Continued on page 89)



"ST. STEPHEN BEING ORDAINED A DEACON"

Left half of a Diptych

by

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(Florentine, 14th Century)

Certificated by Dr. Osvald Sirén

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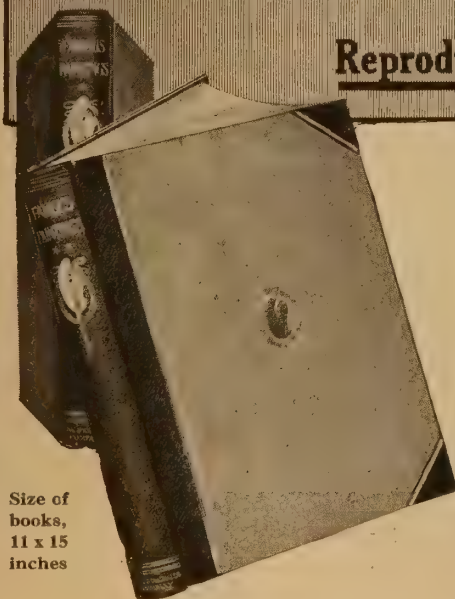
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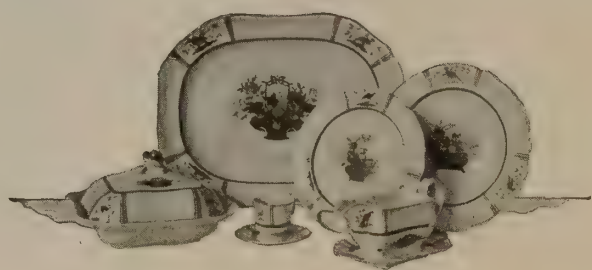
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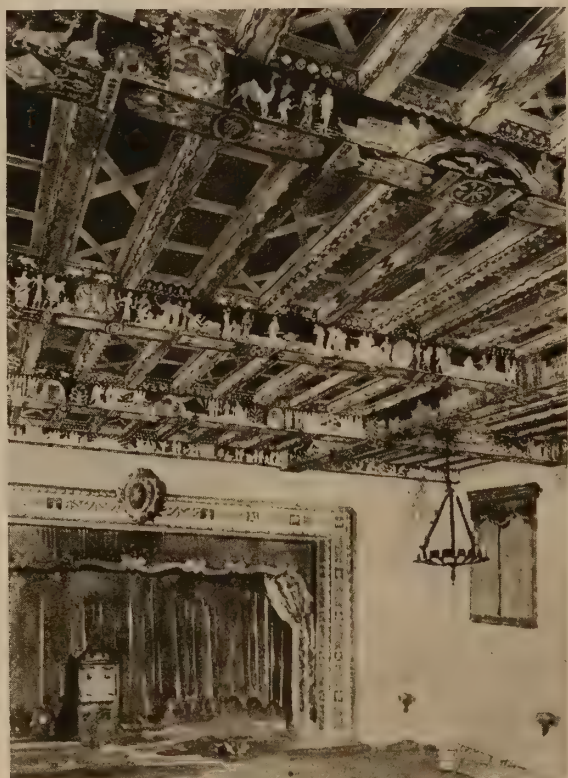


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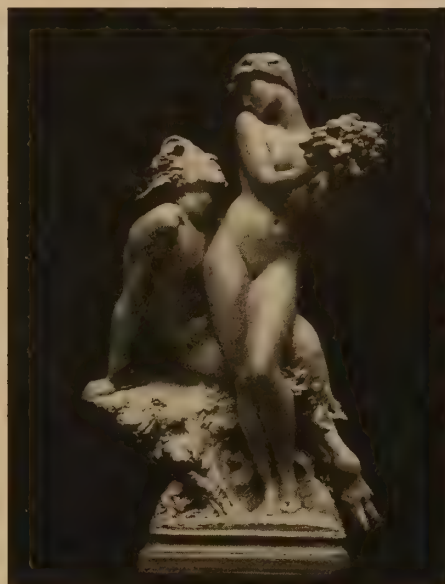
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L. BERNHEIMER

A SHELF OF NEW ART BOOKS

(Continued from page 80)

Mr. Binyon expertly links up the work of William Blake as an engraver with that of the outstanding old masters of this difficult craft, such men as Albrecht Dürer, Martin Schongauer, and the Italian Marcantonio. He contributes as well an interesting chapter on the invention of "illuminated printing"; he recounts Blake's various experiments in printing and engraving, including that of the so-called "white line" design. Blake's supreme work as an original line engraver, in the opinion of this distinguished authority, is that series of plates illustrating *The Book of Job*. It is the conviction of Laurence Binyon that this is the one great achievement in the art of engraving since Dürer. The plates made to illustrate Dante's *Inferno* are distinctly inferior. In imaginative power they have never been surpassed, but in them he finds recurrent dryness and emptiness. The designs for *Jerusalem* are similarly inferior, mainly because they are not related to each other in a great order and unity, as are the *Job* plates.

The present work makes no attempt to supplant that monumental and definitive *Bibliography* by Dr. Geoffrey Keynes, which was published a few years ago by the Grolier Club, but aims instead to supplement it. Mr. Binyon acknowledges his indebtedness to the American scholar S. Foster Damon, whose book, *William Blake: His Philosophy and Symbols*, attempted to solve the difficult problems of the myths and symbols of the later prophetic books. The present volume indicates the continuance of interest in the enigmatic figure of Blake and will become an invaluable acquisition to the libraries of all lovers of the English mystic.

ROBERT ALLERTON PARKER.

CREATIVE EXPRESSION THROUGH ART. A Symposium edited by GERTRUDE HARTMAN. *The Progressive Education Association, Washington, D. C.* Price, \$1.50.

THE attention which has been given in recent years to developing the creative ability natural to all children is one of the finest outgrowths of modern education. The old methods of forcing an artificial technique and making the product a mere simulation of literacy resulted in the suppression of spontaneity and only too often in a discouragement which led to indifference. In the more advanced schools of to-day art is not really taught at all, but the children are merely guided along the paths wherein they teach themselves. There are wisdom and sympathy and a wide knowledge of child life necessary for such a guidance, but the work that children have produced under such leadership is a remarkable testimony of its success.

This volume is a reprint of one number of the magazine, *Progressive Education*, and contains discussions by twelve of the leaders in this work in the United States. Their articles, which are distinctly worthy of their preservation in this more permanent form, present a stimulating divergence of viewpoint with an underlying unanimity of purpose. There is throughout such an enthusiasm for their subject and such confidence in their results that no reader can help being infected with their spirit, and especially when he studies the multitude of pictures which reproduce the children's work. The schools of Mexico have achieved remarkable results in promoting original efforts, but the work reproduced in this volume proves that a start at least has been made in this country and its present success and future promise are extremely encouraging.

E. T.

DECORATIONS AND ENGLISH INTERIORS. By ARTHUR STANNARD VERNAY. *William Helburn, Inc., New York.* Price, \$5.00.

As we consult a doctor when in need of advice in the diagnosis of our physical indispositions, so to remedy our shortcomings in the decorations of our homes we should refer to a volume such as this one. Much, indeed, has been written regarding the ever difficult problem of beautifying the interior of a house, but information which emanates from experience is rarely contained within the covers of a book. If only for this reason, this small volume by Mr. Vernay is the more welcome. But that is not by any means its only virtue, for it contains in addition a wholesome examination of accepted dogmas in decoration. In fact, in the all too brief introductory notes, confutations of the decrees of self-appointed embryo interior decorators are outstanding in such observations as "charm is not achieved by blindly following the period work of the past." Such a truism as the statement that a concrete decorative scheme is usually the outcome of the gradual elimination of preconceived ideas, could only issue from the thoughts of one who has more than once closely watched such an evolution.

As we turn the pages of this instructive and delightful little book and study the fifty-three splendid plates we realize the old-world splendor which is fast finding its way to this country. When we further realize that these

(Continued on page 90)



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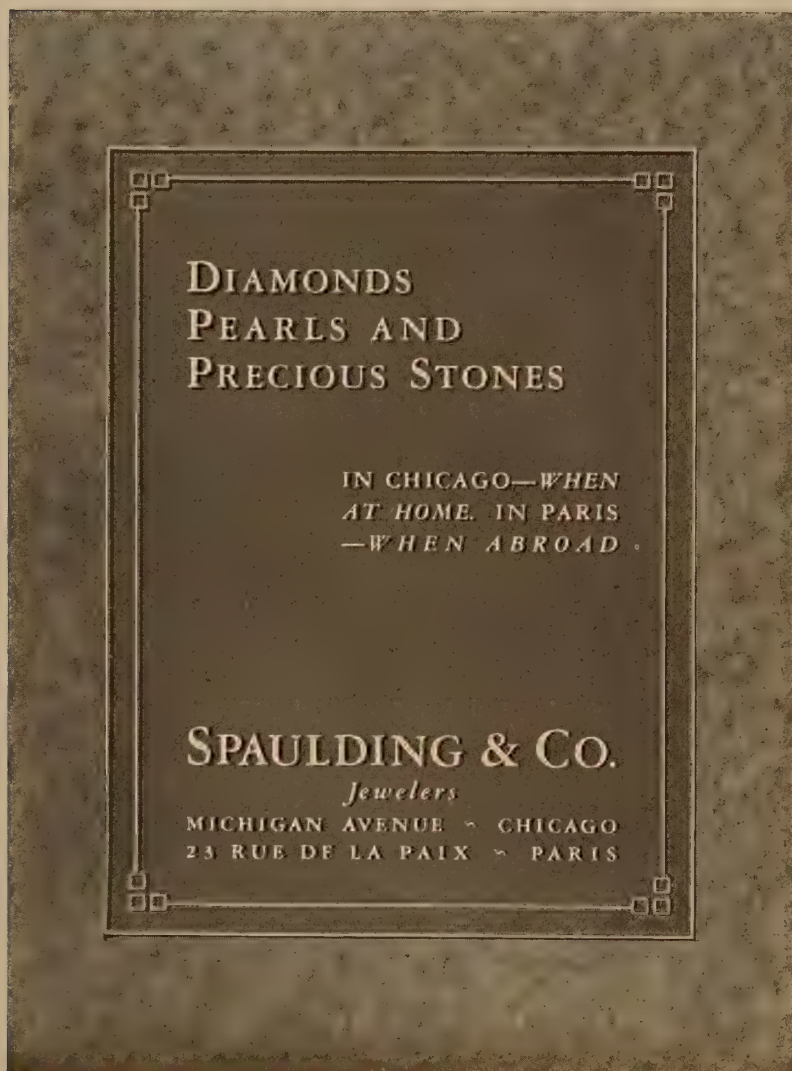
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(Continued from page 89)

plates are representative of interiors from only six American homes, to which are added those of one London house, we may well try to compute the number of early English houses that have been called upon to make sacrifices to the transplantation of wealth. This volume will become a valued addition to the libraries of students of the progress of our decorative schemes. E. W.

1000 IDEEN ZUR KÜNSTLERISCHEN AUSGESTALTUNG DER WOHNUNG. Alexander Koch, G. M. B. H., Darmstadt, Germany.

THE progress which Germany has evinced since the termination of the war has taken many forms. In this illustrated volume the intention is to give an idea of the great artistic charm which is being developed in the decoration of homes in that country. The well prepared plates, of which there are some two hundred and forty, comprise an exceptionally representative collection of interiors, individual examples of furniture styles, decorative ornaments, and wall treatments. In the study of these, the majority of which are of course taken from German homes, it is curious to observe the preponderance of Chinese motifs. As an educative work this volume will certainly do much to engender a desire for more artistic homes and there are among the examples several innovations which are of decided interest to any decorator. E. W.

COLLECTING HOOKED RUGS. By ELIZABETH WAUGH and EDITH FOLEY. The Century Company, New York. Price, \$2.50.

HOOKE rugs are probably the only folk art we have received from the white settlers of America which is entirely indigenous to this country. They are a form of artistic expression that deserves a dignified recognition and not a wildfire enthusiasm which will relegate them to the doom of a mere fad. In the present popularity of "antiques" hooked rugs have a legitimate claim to interest, but their greatest value is something more than mere age or quaintness. The designs in the best of them have the same untrammelled freedom and true creative spirit as are seen in the work of primitive races and children unencumbered with imposed technique.

The authors of this volume are aware of the dangers of this beauty being mistaken for quaintness, and of popularity being inflated to faddism. They have accordingly given here a well defined exposition of hooked rugs and their relation to their period which should do much to establish their real place in decoration and in craftsmanship. E. T.

BOOKS RECEIVED

A SHORT HISTORY OF ART. Translated from the French of André S. Blum; edited and enlarged by R. R. TATLOCK. Charles Scribner's Sons, New York. Price, \$7.50.

THE SOUTHAMERICAN HANDBOOK, 1927. Edited by J. A. HUNTER. South American Publications, Ltd., London. American agents, Sanderson and Son, Inc., 26 Broadway, New York. Price, \$1.00.

EL ARTE PERUANO EN LA ESCUELA. Under direction of RAFAEL LARCO HERRERA. Pan American Union, Washington, D. C.

VENEERS AND PLYWOOD. Edited by E. VERNON KNIGHT and MEINRAD WULPI. The Ronald Press Company, New York. Price, \$6.00.

Statement of the Ownership, Management, Circulation, etc., required by the Act of Congress of August 24, 1912, of INTERNATIONAL STUDIO, published monthly at New York, N. Y., for April 1, 1927.

State of New York, County of New York:

Before me, a Notary Public, in and for the State and County aforesaid, personally appeared Franklin Coe, who having been duly sworn according to law, deposes and says that he is the Business Manager of the INTERNATIONAL STUDIO and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management, etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in Section 411, Postal Laws and Regulations, to wit:

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Franklin Coe, Business Manager. Sworn to and subscribed before me this 30th day of March, 1927. (Seal), William J. Sperl, Notary Public, Queens County, No. 3749, N. Y. County Register No. 7644. My commission expires March 30, 1927.

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June 1	New York	Havre	French Line	La Savoie
June 1	Quebec	Antwerp	Canadian Pacific	Montroyal
June 2	New York	Bordeaux	French Line	La Bourdonnais
June 2	New York	Bremen	North German Lloyd	Bremen
June 2	Montreal	Glasgow	Cunard Line	Letitia
June 3	Montreal	London	Cunard Line	Alaunia
June 3	Montreal	Liverpool	Canadian Pacific	Montcalm
June 4	New York	Southampton	White Star Line	Majestic
June 4	New York	Liverpool	White Star Line	Cedric
June 4	New York	Antwerp	Red Star Line	Pennland
June 4	Montreal	Liverpool	White Star Line	Megantic
June 4	New York	Rotterdam	Holland America	Rotterdam
June 4	New York	Glasgow	Cunard Line	California
June 4	New York	Liverpool	Cunard Line	Franconia
June 4	New York	Havre	French Line	Paris
June 4	New York	Genoa	Nav. Gen'l Ital.	Dulio
June 5	Boston	Liverpool	White Star Line	Cedric
June 5	Boston	Glasgow	Cunard Line	California
June 7	New York	Hamburg	Hamburg American	Resolute
June 7	New York	Bremen	North German Lloyd	Berlin
June 8	New York	Southampton	Cunard Line	Berengaria
June 8	Quebec	Southampton	Canadian Pacific	Emp. France
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June 9	Montreal	Glasgow	Canadian Pacific	Metagama
June 9	New York	Copenhagen	Scand. American Line	Oscar II
June 10	Montreal	London	Cunard Line	Ausonia
June 10	Montreal	Liverpool	Cunard Line	Andania
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June 11	New York	Southampton	White Star Line	Homeric
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June 15	Quebec	Antwerp	Canadian Pacific	Montnairn
June 16	New York	Hamburg	Hamburg American	Cleveland
June 16	New York	Bordeaux	French Line	Roussillon
June 16	Montreal	Glasgow	Cunard Line	Athenia
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June 18	New York	Glasgow	Cunard Line	Caledonia
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June 24	Montreal	London	Cunard Line	Suffren
June 24	New York	Havre	French Line	Montrose
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June 25	New York	Southampton	White Star Line	Baltic
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June 25	New York	Glasgow	Cunard Line	Carmania
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June 25	New York	Havre	French Line	Sierra Ventana
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OLD MASTERS OF THE UPPER RHINE

(Continued from page 44)

French scholars, though as early as 1905, Joris Jarl Huysmans, the novelist, acclaimed it as a work of religious art which had haunted him for years and which had led him into the regions of high mysticism.

Earlier in his career, in *La-Bas*, the distinguished realist had described another work by Grünewald, the *Crucifixion* which is now to be found in the Carlsruhe Museum. In his *Trois Primitifs* Huysmans confessed that he had for years been haunted by the art of Grünewald. He claimed that it surpassed in intensity the German primitives or anything by Lucas Cranach, Schongauer, or the Altdorfers. "You leave it, forever hallucinated," confessed the world-weary Joris-Karl. The essay he devoted to the creator of the Issenheim polyptich is a masterpiece in art criticism worthy of the unique artist which inspired it. Huysmans pointed out the almost pathological excesses of Grünewald's temperament. "His tumultuous soul goes from one excess to another," wrote Huysmans, unconscious perhaps that he might have been describing his own. "He is, as a matter of fact, made up of antinomies, all of contrasts. This Roland mad with painting leaps incessantly from one extreme to its opposite. . . . He is at one and the same time a naturalist and a mystic, savage and civilized, frank yet crafty. But even more, for me, he personifies pity for the diseased and the poor. That hideous Christ who was dying on the altar of the Issenheim monastery seems created in the image of those afflicted with the *mal des ardents*, who prayed to Him. . . ."

Unique in the entire history of painting, concludes Joris-Karl Huysmans, is this altar-piece of Issenheim, and its creator Mathias Grünewald of Aschaffenberg "The most daring painter who ever lived, the first who has ever dared to express, with the poverty of terrestrial colors the vision of divinity."

It is a curious irony of art history that a statue has been erected in Colmar to the memory of another great painter of the upper Rhine, Martin Schongauer. This monument was made by Bartholdi, creator of the Statue of Liberty in New York harbor.

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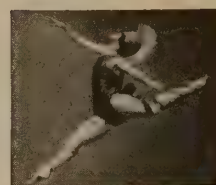
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Ackermann Galleries, 50 East 57th St. Exhibition of mezzotints, through May.

Ainslie Galleries, 677 Fifth Ave. Paintings by Miss Bommer and Miss Hamilton, May 1-14.

Anderson Galleries, Park Ave. and 59th St. Spring salon, to May 14.

Arden Galleries, 599 Fifth Ave. Fourth Annual Exhibition New York chapter American Society of Landscape Architects; garden photographs, sculpture, and furniture, through May.

Art Center, 65 East 56th St. First Annual Exhibition of Advertising Art under auspices of Art Directors' Club; photography under auspices of Pictorial Photographers of America, May 1-31.

Babcock Galleries, 19 East 49th St. Paintings by American artists.

Brooklyn Museum, Eastern Parkway, Brooklyn. Annual Exhibition of Department of Photography, Print Dept.; group of paintings by American artists of Paris, May 4-31.

Corona Mundi, International Art Center, 310 Riverside Drive. International exhibition of old and modern paintings; drawings of old masters.

Daniel Galleries, 600 Madison Ave. American water-colors.

De Hauke Galleries, 3 East 51st St. Batiks, velvets, and water-colors by Pierre Bourdelle, May 2-21.

Dudensing Galleries, 45 West 44th St. Paintings by Thelma C. Grosvenor, through May.

Durand-Ruel Galleries, 12 East 57th St. French paintings.

Ehrich Galleries and Mrs. Ehrich, 36 East 57th St. Old masters; garden furniture.

Ferargil Galleries, 37 East 57th St. Garden sculpture, to May 15.

Grand Central Galleries, 15 Vanderbilt Ave. Paintings by Edmund Greacen, May 2-15; American Academy at Rome competition, May 4-17.

Hispanic Society of America, 156th St. and Broadway. Paintings by old and modern Spanish masters.

Kennedy Galleries, 693 Fifth Ave. Marine paintings by John P. Benson, through May.

Keppel Galleries, 16 East 57th St. Etchings by Le Père and Le Gros, through May.

Knoedler Galleries, 14 East 57th St. Landscape etchings from Dürer to McBey, through May.

Kraushaar Galleries, 680 Fifth Ave. Water-colors by Leopold Survage, May 3-21.

Macbeth Galleries, 15 East 57th St. Selected paintings by American artists.

Metropolitan Museum, Fifth Ave. and 82nd St. Retrospective exhibition of painted and printed fabrics; mezzotints by David Lucas after Constable, May 15-31.

Milch Galleries, 108 West 57th St. Sculpture by Manship, Jennewein, McCartan, Korbel, Derujinsky, Diederich, Warneke, Gregory, Maldarrelli, Beach, Gruppe, Amateis, Cecere, Frismuth, Ripley, Risque, Jewett, Vonnoh, Lascari, Parsons, Fraser, May 2-28.

Montross Galleries, 26 East 56th St. Paintings by American artists.

Museum of French Art, 20 East 60th St. Exhibition from permanent collections of the Museum.

New Art Circle, 35 West 57th St. Mixed show, through May.

New Gallery, 600 Madison Ave. General exhibition of American painters, through May.

New York School of Fine and Applied Art, 2239 Broadway. Exhibition of students' work, May 13-17.

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Public Library, Fifth Ave. and 42nd St. Exhibition of experimenters in etching.

Reinhardt Galleries, 730 Fifth Ave. Old and modern masters.

Schwartz Galleries, 517 Madison Ave. Marine paintings by Frank Vining Smith, through May.

Seligmann, Jacques, 3 East 51st St. Gothic sculpture, eighteenth century English and French paintings and drawings, old masters.

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CHICAGO

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Chicago Galleries Association, 220 N. Michigan Ave. General Semi-Annual Exhibition, May 1-June 1.

CINCINNATI

Art Museum, Eden Park. Thirty-fourth Annual Exhibition of American art, May 28 through the summer.

CLEVELAND

Museum of Art. Ninth Annual Exhibition of work by Cleveland artists and craftsmen, Gallery IX, to June 5.

CULVER, IND.

Culver Military Academy. Paintings lent by the Metropolitan Museum, New York,* May 17-June 1.

DECATUR, ILL.

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DES MOINES

Association of Fine Arts. Selected paintings from the Thirty-ninth Annual American Exhibition at the Chicago Art Institute, May 4-June 5.

DETROIT

Institute of Arts. Thirteenth Annual Exhibition of American art, to May 30.

FORT WAYNE, IND.

Museum of Art. Exhibition from Thurber Galleries, Chicago, of paintings by Daniel Garber, Wayman Adams, and Victor Higgins; sculpture by Janet Scudder, through May.

OVERLIN, OHIO

Oberlin College. Paintings lent by the Metropolitan Museum, New York,* May 17-June 1.

PHILADELPHIA

Pennsylvania Museum. Memorial exhibition of paintings, drawings, and prints by Mary Cassatt, to May 29.

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Vassar College, Art Department. Exhibition of water-colors,* May 10-June 8.

SARATOGA SPRINGS, N. Y.

Skidmore College. Paintings by contemporary American artists,* May 17-27.

TOLEDO

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THIS GREAT MASTER, ALTHOUGH ALMOST TOTALLY IGNORED BY CRITICS, HAS LONG BEEN APPRECIATED BY AMERICAN ART COLLECTORS

CRANACH the Elder is well represented in American collections. At Fenway Court in Boston there is one of the many variations of *Adam and Eve*, a subject repeated over and over again by the master of Wittenberg. In the John G. Johnson collection in Philadelphia there are no less than four authentic Cranachs, including one of the many portraits of Martin Luther. The Metropolitan Museum of Art contains two, one a striking portrait probably of the Duke of Saxony, the other a variation of a theme that interested Lucas Cranach throughout his long career—*Judith and the Head of Holofernes*, which remains predominantly a portrait. Every great American collection, with few exceptions, possesses something by Cranach.

This fact may be accepted as evidence of the discrimination of American collectors. For Cranach has been almost totally ignored by English and American critics. Little or nothing has been written to direct attention toward his work, or to



Courtesy of Thomas E. Marr & Son and the Isabella Stewart Gardner Museum
ONE OF CRANACH'S MANY VARIATIONS OF "ADAM AND EVE"

arouse enthusiasm for the products of this highly individualized vision. No great painter of the Renaissance or Reformation, one may even venture to assert, has been so persistently belittled. But to-day the tide has turned. Cranach is "in the air." Yet one searches in vain for the yea-sayer who has turned the tide in his favor. This new appreciation has grown up in spite of the critics, not because of them.

Our re-discovery of Lucas Cranach seems to be another instance of a tide-like movement in appreciation. Each age must discover its own masterpieces. Each age must in this sense recreate the masterpieces of the past. What reigned in the center of the consciousness of a preceding generation is perforce relegated to the background, and what it had relegated to the background

is brought forward to the center of the stage. Only by the adventurous activity of this indefatigable spirit may true connoisseurship be kept alive and healthy. Real appreciation is never passive, never relaxed. Continu-

ously it is exploring, searching, facing hazards with the utmost self-reliance; asserting its own values; and thus recreating the æsthetic values of tomorrow.

And so Lucas Cranach the Elder comes again into his own. Not, of course, that his works have ever been overlooked by experts and more discriminating critics. But even among the Germans, there creeps into the *Cranach-studien* a certain air of condescension. Thus, admitting that Cranach is entitled to a third place in that great trinity of genius which includes Dürer and Holbein, there are those who suggest that third place rightfully belongs to Mathias Grünewald, and that because of his monotony and his repetitions, Cranach should be demoted to a secondary level. Thus we find even that brilliant historian of art Dr. Oscar Hagen asserting that Cranach "ran aground in the shoals of colorless formalism;" and that French authority Louis Réau, taking his lead from the German critics, belittling Cranach as a painter of the "second line," in essence a popular vulgarian, bourgeois, and monotonous to the point of boredom. Thus we find M. Henri Clouzot adding his voice to the general chorus of polite derogation, referring to Cranach the Elder as a "laborious practitioner." The best that could be said of him, by those critics of a former generation, who were obviously not vitally interested in Cranach, was

that the art of Cranach, as Franz Rieffel had stated, resembled a mountain stream which rushes down through a short rugged valley, narrow and deep, in abrupt windings and turnings, restless, strong and swift, to the plain below, where it broadens out and flows softly and even uneventfully in a straight course to its mouth. Of the first period, the period when Cranach emerged as a dazzlingly brilliant colorist, practically nothing remains; of the second period, the decade of his thirties, there are scarcely more examples of his work. Of the final

period, the uneventful period of the broad straight course there are no less than three hundred authentic examples.

Yet despite the general belittling process, a widespread and ever increasing interest in Cranach has asserted itself. The reason is not hard to find. The older method of comparative criticism is gradually being discarded. Gradually we are awakening to the truth that works of art cannot be adjudged according to immutable and fixed standards, cannot be "rated" in any

arbitrary hierarchy of "greatness," nor measured and pigeonholed in the manner in which the unfortunate children of to-day are graded according to so-called "intelligence" tests. Instead, the true connoisseur is primarily interested in those very qualities which differentiate an artist from his contemporaries and his peers in his variations from the great highway of tradition, in the mutations which give his production its individuality and its inimitable authenticity. The works of all great masters must perforce take their place in the great tradition, but not consciously. That place is determined by Time itself. They must also bear the marks of a highly personal vision. To borrow the language of biology, great works of art are essentially "sports;" inexplicable in terms of their predecessors, and inimitable by their followers.



Courtesy of Jacques Seligmann and Company

"BACCHANALE" BY LUCAS CRANACH, CALLED THE ELDER

This authenticity, this uniqueness, this highly personal vision which are woven into the very texture of all he ever composed, we find and we value to-day in the work of Lucas Cranach the Elder. Repetition, monotony, sameness? Before we condemn these faults which have been emphasized—perhaps over-emphasized—by a generation of critics schooled by tradition into wholesale admiration of versatility and virtuosity, it may be worth while to recall here those illuminating paragraphs of Marcel Proust, in which that great French æstheti-



Courtesy of the John G. Johnson Art Collection

IN THE JOHNSON COLLECTION IN PHILADELPHIA ARE NO LESS THAN FOUR AUTHENTIC CRANACHS, TWO OF WHICH ARE REPRESENTED IN OUR ILLUSTRATIONS. THE PORTRAIT, REPRODUCED HERE, IS THAT OF DUKE JOHN OF SAXONY

cian defends the "monotony" so often complained of in supreme works of literature and art. Proust even goes so far as to claim that a great novelist like Dostoyefsky was always writing one book, or rather, in his succes-

sive novels seeking to find expression for his vision of this world. The external world is recreated anew by the advent of each authentic genius in the realm of the arts. "This quality of an unique world, a world that no one



Courtesy of the John G. Johnson Art Collection

CRANACH READ INTO THE HEADS OF THOSE WHOSE PORTRAITS HE PAINTED THE GENTLENESS OF VIRTUES OF HIS OWN SOUL. THIS PORTRAIT IS OF MARTIN LUTHER, CRANACH'S CONTEMPORARY

else permits us to enter, is perhaps the most authentic proof of genius, more indeed than the content of the work itself." Great writers—and great artists, as he has elsewhere pointed out, have "always created a single work, or rather, have only refracted through divers media the single beauty they bring into the world."

A genius of this authentic type was Lucas Cranach. Always, perhaps, did he paint the same picture; always he sought to express, "to refract through the media of external symbols," the single beauty he brought into the world. To condemn as naïf or as caricatural his mythological scenes or compositions from the Bible is to



Courtesy of Mr. Robert Leberman

THE MADONNA IN THIS CRANACH IS CLAD IN A RED MANTLE OVER BLUE GOWN WITH WHITE SLEEVES. TWO ANGELS HOLDING BROCADED CLOTH OF GREEN ARE IN THE BACKGROUND

betray a total misunderstanding of the function of the artist. It is to miss the significance of this expression of the spirit embodying itself in external symbols. Admitting that these Adams and Eves, these Apollos and Dianas, these Venuses or Hercules or Omphales are all typically alike, our recognition of this simple fact is not

the end of criticism, but the beginning of it. For we miss all in the art of Cranach if we fail to realize that these nudes are but the symbolic integers by which the artist creates his own world. They are, to repeat the Proustian formula, the media through which Lucas Cranach refracted the beauty of his vision. This beauty,



Courtesy of Joseph Brummer Galleries

NO GREAT PAINTER OF THE RENAISSANCE OR REFORMATION HAS BEEN SO PERSISTENTLY BELITTLED AS CRANACH. TO-DAY THE TIDE HAS TURNED. "PORTRAIT OF A LADY" WAS ORIGINALLY IN THE RIABOUSCHINSKY COLLECTION

spiritual in its power, was none the less dynamic in its movement, flowing always from within outward, and choosing to clothe itself in symbols of tenderness, of gentleness and purity.

These variations were never mere mechanical reproductions. In the *Adam and Eve* in the Gardner collection, as in those of the great European museums, our eye is led into a patient, infinitely refined study of contour and subtlety of form. Our interest is never fatigued because we are always surprised with the new discoveries we make and because the picture seems endlessly to

reveal new beauties. We may as legitimately assume that each successive *Adam and Eve* was undertaken by Lucas Cranach not merely to "fill an order," but because of his feeling that he had not exhausted the subject and was aiming always not merely for the perfection of his skill but to embody his sense of beauty in subtler and more complete forms.

Cranach's universe is of the springtime. His world is as young and as innocent as the adolescent figures which inhabit it. The foliage is as a rule of that bright clean green we associate with the first days of April.



Courtesy of the Demotte Galleries

A PORTRAIT OF SYBILLE DE CLÈVESLY BY CRANACH. IN ALL OF HIS PORTRAITS ARE YOUTH, SPRINGTIME, AND PURITY, BUT THERE IS NOTHING CHILDLIKE IN THE SKILL, IN THE CRAFTSMANSHIP, AND IN THE CONCENTRATION OF INTEREST



Courtesy of the Metropolitan Museum of Art

THIS PORTRAIT, ONE OF TWO CRANACHS AT THE METROPOLITAN MUSEUM, IS PROBABLY OF THE DUKE OF SAXONY. EVERY GREAT AMERICAN COLLECTION, WITH FEW EXCEPTIONS, POSSESSES SOMETHING BY LUCAS CRANACH

From this universe all the baser and more violent emotions have been excluded, not consciously surely, but because they have not come into being. *Judith with the Head of Holofernes*, a replica of which may be studied in the Metropolitan Museum of Art, is so completely

devoid of any attempt in the direction of modern realism or the slightest effort in emotional expression that we may safely conclude that the artist had deliberately ruled such realism out of his expression. He was not, nor did he ever aim to be, a competitor in that type



Courtesy of the Metropolitan Museum of Art

"JUDITH AND THE HEAD OF HOLOFERNES"—A VARIATION OF A THEME WHICH INTERESTED LUCAS CRANACH THE ELDER THROUGHOUT HIS LONG CAREER—REMAINS PREDOMINANTLY A PORTRAIT AS SEEN IN OUR ILLUSTRATION

of art which was brought to its highest point in the altarpiece of Issenheim, the work of Mathias Grünewald. And on the other hand, he was not a superlatively brilliant draughtsman like his contemporary Albrecht Dürer, who was a year younger than Cranach.

The vigor, the masculinity, the inexhaustible energy of Dürer's line are all in striking contrast to the gentleness, the sweetness, the comparative femininity of Cranach's expression. Dürer announces the advent of

(Continued on page 80)

AMERICAN SILVER CANDLESTICKS

BY EDWARD WENHAM

ALTHOUGH OF RECENT YEARS NUMEROUS EXAMPLES OF EARLY AMERICAN SILVER HAVE BEEN ASSEMBLED, FEW IMPORTANT CANDLESTICKS HAVE BEEN FOUND BY COLLECTORS

CONNOISSEURS and collectors will doubtless assent that throughout the examples of the early crafts of this country there is every indication that practical utility was the only reward that the craftsmen sought as a result of their dexterity. Nor until post-Revolutionary times did many manifest the ornamental qualities of the European prototypes. But while after our severance with Great Britain our mobiliary art adopted many of the designs of the famous eighteenth century cabinet-makers, our silversmiths nevertheless seem to have entirely ignored the elaborations which appeared in the late Georgian silver. That they were influenced by and followed many of the designs will be admitted, but at no time is there evident any of the oft-times unnecessarily ornate embellishments, albeit certain of the less pronounced engraving was at times used. Nor did these craftsmen depart from the tradition which called for simplicity of design with usefulness of purpose, and those who have studied a representative collection of these works readily see that few if any pieces exist which were intended merely for decorative uses in the early homes.

Despite the magnificent homes which many of our forefathers maintained and which increased in number after the beginning of the last century, this tradition was rigidly upheld. And even while certain works of the silversmiths were intended entirely for the use of the men, there is little evidence that any were fashioned which were associated with foibles of the other sex. This may in some measure explain the paucity of silver candlesticks found among the examples of our early plate which of recent years have been assembled, and for which we and future generations must remain indebted to those collectors who discerned the splendid

art of our native early silversmiths, to the acquisition of which they have devoted so much. Yet to be the possessor of even a few specimens is an adequate reward for any effort which may have been necessary to procure them. But while every collector seeks an example of our early candlesticks, few important specimens of these have so far come to light and it is safe to assume from this that these articles were excluded from the range of those pieces, utility of which permitted precious metal.

It would seem rather that the custom of using pewter

as a medium for candleholders was not discontinued even when the new nation attained that prosperity which it enjoyed soon after the beginning of the nineteenth century. In fact many of the American pewter sticks which are found to-day follow the designs of the English silver candlesticks of the early eighteenth century as would be natural, for most of the pewterers who first produced these had learned their art in England. But while the works of such men as Graves and Shrimpton are perhaps not regarded so highly they nevertheless produced many fine pieces



CANOE CANDLESTICK WITH SNUFFERS BY JOSEPH LOWNES

in pewter which display greater craftsmanship than the more valuable by the silversmiths of their time. And it was rather the candlesticks made by our early pewterers which graced the sideboards and mantelpieces of the old colonial mansions, many yet being in possession of descendants of the original owners. Nor do they, after years of careful preservation and tending, display any less beauty than the rarer silver examples having acquired that splendid soft brilliancy peculiar to the composite metal.

Possibly a further explanation for the dearth of silver specimens is that after the middle of the eighteenth century the use of candles was replaced by that of oil

lamps. Experiments and various inventions had been made for many years previous to that time with a view to evolving an oil burning light, one of which was of course the result of Benjamin Franklin's efforts. Franklin, whose early life had been spent in his father's chandler's shop where he was employed cutting wicks, early devoted his efforts to evolving a satisfactory oil burning light and in 1750 his upright lamp made of tin appeared and in which whale oil was used as fuel. Actually this lamp is based on the style of a candle having a cylindrical upright stem supported on a tray similar to that of a low candlestick, the oil reservoir being placed at the top of the stem.

It would be no extravagant assumption to surmise that few if any silver candlesticks were brought from England in earlier times but that those which were made by our silversmiths were designed from illustrations of the originals. A noteworthy instance of this is one made by the celebrated Jeremiah Dummer of Boston in the late seventeenth century and which follows the design of a pair of Restoration candlesticks now in Salisbury cathedral. Apparently, however, Dummer's ambition was restricted, for while the originals are of the pricket type and more than two feet high in the form of Gothic arcades in two sections divided by a cushion, he only reproduced the lower part. Again while he closely fol-



Courtesy of the Clearwater Collection, Metropolitan Museum of Art

DORIC COLUMNAR STEMS BY ISAAC HUTTON

lowed the design of the clustered pillars and even added the knurled flange at the base of the column he omitted the four ball feet from the molded base. But whatever the omissions the piece by the old Boston silversmith is one of those outstanding proofs of the perfect technique displayed by him and his contemporaries.

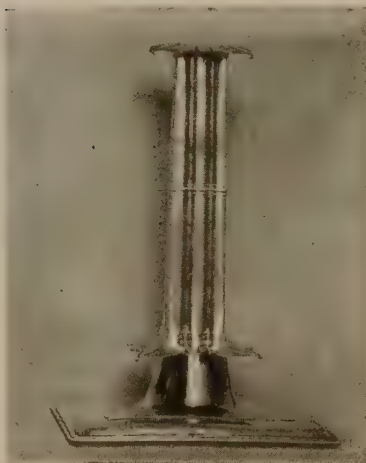
Nor are but few examples known, the styles of which date later than the end of the seventeenth century, the usual design being the more simple cast baluster type with the plain cylindrical sockets popular in England at that time. In the Clearwater collection at present on loan at the Metropolitan Museum of Art is a pair of these by Jacob Hurd of Boston together with another pair of the baluster stem sticks by an unknown maker. There are also three of the same type which were made by John Coney of Boston loaned to the Boston Museum of Arts from the collection of Mr. Dudley L. Pickman. And in treating with the candlesticks of this design it might be noted that while some authorities suggest nozzles or bobeche as they are technically known were not fitted to these actually unless supplied with a wide projecting molding or pans, nozzles must have been fitted, the intention of these of course being to prevent the guttering wax from running down the side of the candlestick. But being detached pieces many of the nozzles would disappear in the course of time.



MOST OF THE SILVER CANDLESTICKS KNOWN TO HAVE BEEN MADE BY NATIVE AMERICAN SILVERSMITHS FOLLOW THE BALUSTER STYLE, SIMILAR TO THE EARLY EIGHTEENTH CENTURY ENGLISH EXAMPLES ILLUSTRATED HERE

One other pair among the few examples made by the Colonial silversmiths is also in the Clearwater collection having been made by Isaac Hutton of Albany toward the end of the eighteenth century. These would almost seem to be a combination of the Gothic cluster and a fluted Doric column somewhat in the same manner of a style which appeared in England about 1680. The latter, however, were more elaborate, for while with these the column is supported on a spreading ogee step molded base, those by Isaac Hutton expand in simple concave circular form to a plain rectangular plinth. And Hutton fitted to those he made wide, square, removable nozzles with deep, concave sides and molded edges.

When we consider that although few specimens of snuffers with the attendant trays or stands have been found that these frequently display greater embellishment than is usually found on our early silver, it might give us to think why similar elaboration is not displayed



*Courtesy of the W. O. Jeffries Collection,
Boston Museum of Fine Arts*
MADE BY JEREMIAH DUMMER

on the candlesticks themselves. For instance there is among the collection of the Metropolitan Museum of Art one snuffer stand and snuffers by Cornelius Kierstead, a craftsman of New York during the latter part of the seventeenth century. Actually this particular piece is outstanding not only for the fact that its ornateness is noticeable, but also it exceeds in decorative beauty the similar English snuffer holders of that period from which of course it was undoubtedly designed. The stand is of the upright type, the sides of the snuffer receptacle being delicately engraved,

the somewhat large oviform knob of the baluster stem being supported by a wide spreading molded foot which is similarly engraved.

From the fact that most of the known candlesticks do not exceed seven inches in height, however, we are led to believe that they were used rather as candleholders placed within the large glass shields known as hurricane glasses. This being the case there would be little likeli-



Courtesy of Ginsburg and Levy

THESE EXAMPLES BEAR THE MARK MM IMPRESSED IN FOUR SEPARATE PUNCHES ON THE UNDERPART OF THE FOOT AND ARE POSSIBLY BY MARCUS MERRIMAN OF CHESHIRE, CONNECTICUT, OF THE LATE EIGHTEENTH CENTURY



Courtesy of the Clearwater Collection, Metropolitan Museum of Art

WITH THE BALUSTER STYLE CANDLESTICKS MADE BY OUR EARLY AMERICAN SILVERSMITHS THE FACETED STEM SEEMS TO HAVE BEEN INVARIABLY USED. THESE BY JACOB HURD MANIFEST BEAUTIFULLY THIS CHARACTERISTIC

hood of any great artistry being added in the form of decoration and naturally it would be necessary for the candlestick to be as low as possible in order that the top of the glass should rise well above the level of the flame. This is illustrated by a pair complete with glasses on loan at the Metropolitan Museum of Art from the Francis P. Garvan collection. Thus it is many of the candlesticks made by our American silversmiths at the end of the eighteenth and beginning of the nineteenth century were merely cylindrical supports on spreading bases and without any attempt at ornamentation. In design they were æsthetically little in advance of those present day machine made articles, the metal of which is barely heavy enough to withstand the impress of the alluring word "sterling." This insinuation, however, cannot apply to the similar pieces of a century ago, which even if lacking the beauty of the baluster stem, at least were fashioned without stint of metal.

That little importance was attached to candlesticks may be further surmised from the fact that Paul Revere devoted none of his

inimitable craftsmanship to these pieces. And from a pair by him in the Garvan collection, it must be admitted that this great silversmith apparently considered them of no importance whatever. The two in question are merely semi-elliptical cups placed upon a low, concave, trumpet shaped base, and were they not the work of Revere they would fail entirely to attract attention other than for the naiveness of their design. Again while many pairs of snuffers were made of steel few of these appear in silver accompanied by the trays or otherwise. Nor do the portable tray or chamber candle-

sticks seem to have been produced in the more costly metal. There is, however, one portable candlestick which is entirely dissimilar to any known pattern. This is designated the "canoe," the tray being an elongated oval with the ends slightly elevated. In the center is a somewhat disproportionate candleholder with a removable socket, while flanking this is a conical extinguisher and a low stand supporting a triangular slot receptacle for the snuffers. This, now in the Metropolitan Museum of Art, was the work of Joseph Lowndes.



Courtesy of the Clearwater Collection, Metropolitan Museum of Art
EXAMPLE BY AN UNKNOWN MAKER

FRAGMENTS FROM A SPANISH GOTHIC TOMB

BY HELEN COMSTOCK

ALABASTER PANELS NOW IN THIS COUNTRY ARE THOUGHT TO BE BY GIL DE SILOE, PABLO ORTIZ OR POSSIBLY SOME UNIDENTIFIED CASTILIAN SCULPTOR

THE late Gothic sculpture of Spain, at the end of the fifteenth century and the beginning of the sixteenth, is not so widely known in collections outside of the country as that of the schools of Dijon or of Donatello, which though earlier in point of time have much in common with the sculpture of Gil de Siloe of Burgos, Pablo Ortiz of Toledo, and others of their less known contemporaries about whose identity scholars have recently begun to concern themselves.

In the early years of this century the Church of San Pedro at Ocaña, which is a little to the east of Toledo, was dismantled and a tomb of a knight of Santiago and his lady was at that time broken up and pieces of it have found their way into many collections. The effigies of the knight and lady are now at the South Kensington Museum in London, a small panel of a *putto* similar to the ones shown here went to the Fitzwilliam Museum at Cambridge, six panels were purchased by the late J. Pierpont Morgan from the Chappey collection and presented to the Metropolitan Museum of Art, five pieces may be seen in the museum of the Hispanic Society of America in New York; five others were acquired by the Worcester Museum in 1920, three belong to P. W. French and Company of New York and a panel with an angel holding a cross was recently acquired by the Fine Arts Gallery of San Diego.

The city of Ocaña belonged to the Order of Santiago, which was one of the four great military orders of Spain.

At the time this knight was living (the last half of the fifteenth century) it possessed two hundred commanderies, an equal number of priories, many cities, castles and a great deal of property of all kinds. Ocaña was at times the residence of the grand masters of the order and naturally the church there held unusual importance in the eyes of the members. It was built by the family of Cárdenas and it has generally been thought that the tomb whose fragments are shown here was that of Don Rodrigo Cárdenas and his wife Theresa Chacón. The cockle-shell which appears in various ways on these panels is the emblem of St. James who was the patron

saint of the order. The knight of the tomb wears a cockle-shell upon his hat and in life he wore a white mantle embroidered with this shell beneath a cross in the form of a sword whose hilt was a red lily, red for the blood of the infidel. The Order of Santiago came into existence about 1161, under the leadership of Pedro Hernandez de Fuente and performed excellent service for King Ferdinand against his Moslem foes.

In the South Kensington Museum, where the effigies from the tomb in question are said to be those of Don Rodrigo de Cárdenas and Doña Theresa Chacón, the sculptor whose work is represented has until recently been thought to be Pablo Ortiz, but on the authority of Professor August L. Mayer this attribution has been changed to Gil de Siloe, a sculptor who is best known as the creator of the royal tombs at the Carthusian monastery of Miraflores several miles from Burgos. Gil de Siloe belongs definitely to the Gothic period and for that reason the *putti* supporting shells who obviously belong to the Renaissance, may, writes Dr. Mayer, be the work of Gil's son, Diego, and possibly formed part of another sepulchre, such as that of Don Rodrigo's nephew. (*El escultor Gil de Siloe*, in the *Boletín de la Sociedad española de excursiones*, December, 1923). The other pieces, Dr. Mayer feels, have all the characteristics of Gil de Siloe, the naturalness, the flowing folds of the robes revealing the movement and the mood of the figures, and



Courtesy of the Hispanic Society of America

PUTTO SUPPORTING A SHELL

the technical ability in such a touch as the gloved hands of the lady. Doña Theresa, he says, carries her gloves exactly as the Catholic kings in the retablo over the large altar in the Carthusian monastery at Miraflores, which is known to be this sculptor's work, and like the Infante Alfonso in Gil's monument to the young prince in the same church.

The most famous work of Gil de Siloe, the royal tombs of Juan II and Isabella of Portugal at Miraflores, are distinguished by exceeding richness of detail, marvels of undercutting and an exuberance of fancy that has inspired various critics to find it magnificent

or florid according to their own taste. The tomb which is under discussion is distinguished by a much greater simplicity and is evidently of a later period. The royal tomb was begun in 1489, this one at the end of the century.

Another opinion as to the identity of both knight and sculptor has been presented in a publication of the Hispanic Society of America, which was published in 1926, entitled *Panels from the Tomb of Don García Osorio*. In this the tomb is said to be that of Don García and his wife, María de Perea on the evidence of the Count of Cedillo who saw the tomb while it was still in the chapel of the *Sangre de Cristo* in the Church of San Pedro (Boletín de la Sociedad española de excursiones, January, 1920). This was the chapel of the Osorios and the tomb of Don García and his wife, as the proprietors, stood originally in the center of it. When he examined it the tomb was moved over to one side of the chapel so that he could see only two sides and these he describes as follows: "The lengthwise side was adorned with the representation of Temperance (in Gothic characters *tēperāça*); with a figure of Saint Catherine (*santa catherine*); with two angels, and in the center with an escutcheon supported by two more angels, with a charge of two wolves passant; with more angels, shells, and various figures. The end, corresponding to the head, had a figure which represented Prudence (*prudencya*); an angel, and between both figures an escutcheon supported by two angels which showed as a blason hearts. Doubtless the two hidden sides were adorned with a similar decoration and with the representations of the other two cardinal virtues."

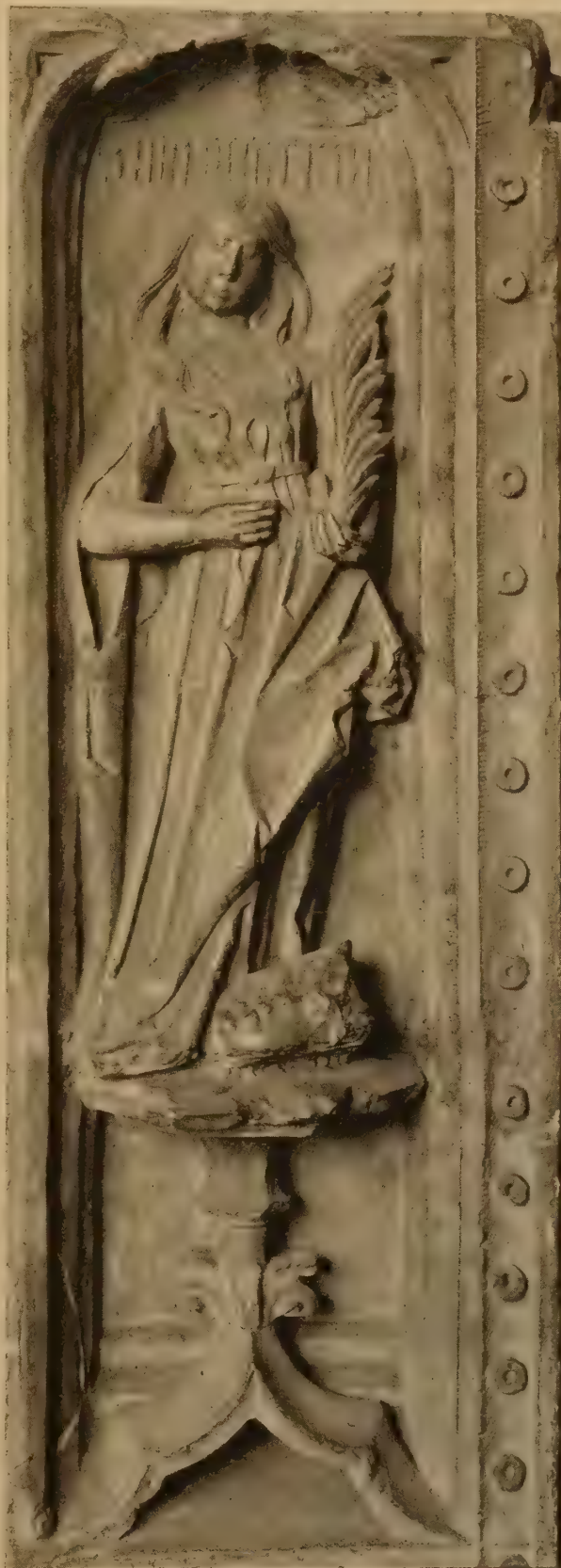
Regarding the authorship of the tomb the book of the Hispanic Society favors the original attribution to

Pablo Ortiz rather than Gil de Siloe chiefly because of the greater simplicity of style in comparison with the royal tombs. Pablo Ortiz was the sculptor of six famous tombs at Toledo made for the family of Don Alvaro de

Luna. Beyond this he is little known and for this reason the Society does not offer a definite attribution to him but concludes that the tomb in question represents simply the late fifteenth century Castilian school.

It is interesting that both escutcheons bearing the "hearts" mentioned by the Count of Cedillo, which are in reality poplar leaves, are in this country, one in the Metropolitan Museum and the other in the Hispanic Museum. The figures of Prudence, Fortitude and Temperance, as well as the Saint Catherine (which is reproduced here) are in the Worcester Museum, one of the escutcheons of the Knight is in the Metropolitan, and other angels, saints and *putti* are included in the collections mentioned bringing the complete number of panels from the tomb in this country up to twenty. The problem of identifying the occupants of the tomb has been made difficult by the fact that the arms of both the family of Cárdenas and Osorio were: *or, two wolves passant in pale*, but on the former the wolves would have been *sable* and on the latter *gules*. As all of the original coloring has worn away from the alabaster identification is impossible. The arms of Chacón are not five poplar leaves but the arms of Perea were: *or, five poplar leaves vert*, which would agree with the panel as the sculptor presented it but for the fact that the arms of Perea had *on a border*

gules eight crowns gold. Unfortunately there is no border shown on the shields as they appear so that there is still an obstacle in the way of satisfactory identification.



Courtesy of the Worcester Art Museum

AN ALABASTER PANEL SHOWING SAINT CATHERINE



Courtesy of the Metropolitan Museum

PANEL FROM A TOMB OF A KNIGHT OF SANTIAGO AND HIS LADY SHOWING ANGELS SUPPORTING A SHIELD BEARING THE KNIGHT'S ARMS WHICH MAY BE EITHER THOSE OF THE FAMILY OF CARDENAS OR OSORIO

The name of the knight of the tomb is not so interesting to us to-day as the identity of the sculptor, which is a reversal of interest on the part of posterity that would have no doubt amazed both Don Rodrigo and Don García. The period is an interesting one, full of foreign influences contributed by Burgundy, the Netherlands and Germany, but given a native bent by the irrepressible Spanish spirit. This tomb stands at the end of the Spanish Gothic style and sums up varied elements inducted from the north. Spain was a borrower in matters of art not so much from nature as from circumstances. The Moors kept their Spanish neighbors in the field and the latter were forced to turn to a nation of greater leisure for instruction in art. Whatever the artists of Spain borrowed, first the Romanesque, then the Gothic style from France, and then that of Renaissance Italy, they put into a form of their own in which not a little of the Moresque influence is evident.

The first influence from France resulted from the

intermarriage of the royal houses and from the power of the great ecclesiastical orders which at that time were not deterred by the barrier of the Pyrenees from communicating with their brothers in the south. In the eleventh century Alphonse VI married Constance, daughter of a Burgundian duke, and for further French influence he had a French Archbishop in Bernard of Toledo. The effect in literature, architecture and the arts in general was at once evident, for the Queen was naturally attended to her new home by her own people. This influence, combined with the influence of Cluny resulted in the introduction of the Romanesque style into Spain. The Gothic style was brought in by the Cistercians, who introduced the Burgundian type of architecture. Alfonso VIII married Alienor, daughter of Henry II of England, but the architectural style that she helped to introduce was not derived from England but from her father's native Anjou. The Cathedral of Burgos was begun during their reign by Maurice who



Courtesy of the Metropolitan Museum

PANELS WITH THE ARMS OF THE WIFE OF THE KNIGHT WERE AT THE HEAD AND FOOT OF THE TOMB. ONE IS NOW IN THE METROPOLITAN MUSEUM AND THE OTHER BELONGS TO THE HISPANIC SOCIETY

became Bishop of Burgos in 1213. Legend says he was an Englishman but even if he were not he is known to have traveled in the north. The architect who worked for him and for the Queen here and at Las Huelgas, which was of the Queen's building, was evidently Angevin. Street points out in his *Gothic Architecture in Spain* that certain structural features in the arrangement of the masonry of the vaulting cells carries out a style originated in Anjou or Poitou and this style persisted for two hundred years in Burgos.

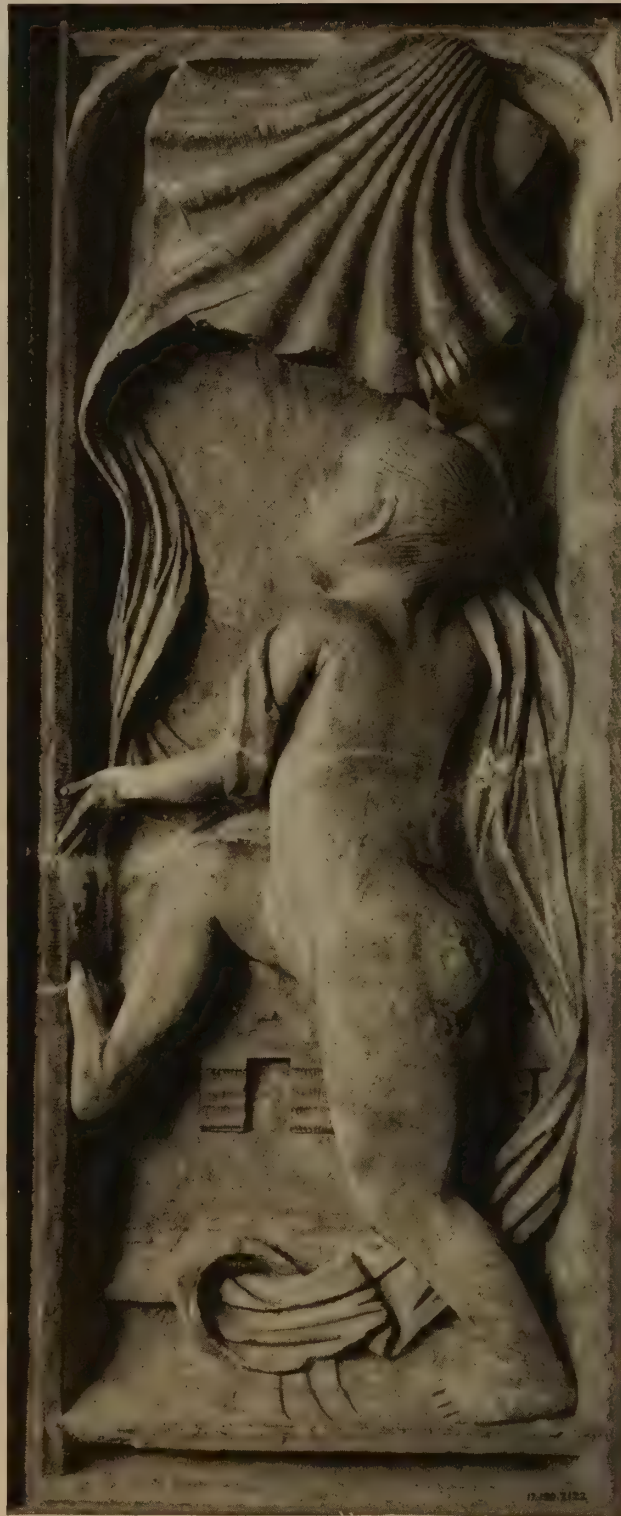
In the early part of the fifteenth century Duke Philip the Good of Burgundy married Isabella of Portugal which continued the bond between the Iberian peninsula and the north. During his rule the sculptors of the school of Dijon surpassed themselves and their neighbors and produced such works as the famous Well of Moses and the mausoleum of the Duke. Artists from the south must have sought training in Burgundy for there is a tomb in the See of Zaragoza, that of Archbishop Lopez

de Luna, which has been compared favorably with the tomb of Duke Philip. It was done by unknown artists from Aragon who had evidently studied in Burgundy, for the style is distinctly related to that of the great Claas Sluter and his talented pupil, Claas de Werve. There is a strong Burgundian character in the sculptures which are reproduced here. The rich, graceful folds of the draperies are cut with Burgundian strength and delicacy; these folds live with the emotions of the figures; they express grief or graciousness or piety according to the mood of the wearer, even as Sluter's hooded mourners grieve in stone.

Intimacy with Burgundy brought Spain into cognizance of Burgundy's own artistic alliance with Flanders and the lower Rhine. Flemish painters were patronized by Duke Philip. Flemish painters traveled in Spain. Jan van Eyck, who went there in 1428, was only one of many, for there are a surprising number of Flemish names on the rolls of the various guilds in the cities of



Courtesy of P. W. French and Company



Courtesy of the Metropolitan Museum

SAINT THOMAS AQUINAS IS POSSIBLY REPRESENTED AT THE LEFT, WITH CUP AND BOOK; AT RIGHT, PUTTO SUPPORTING A SHELL, THE BADGE OF SAINT JAMES, AND SACRED TO THE ORDER OF SANTIAGO

Spain after this period. Philip's granddaughter, Mary, married a Hapsburg, Maximilian I. Maximilian's son married a daughter of Ferdinand and Isabella at about the time these sculptures under discussion were being made. This union with the Hapsburgs naturally strengthened a union in matters of art, which had been for some time forming from other causes. Artists from Germany and the Netherlands began to replace those of Burgundy in the estimation of Spain. When Bishop Alfonso of Cartagena returned from the Council of Basle he brought with him a German architect, Juan of

Colonia (Cologne) who became the architect of Burgos Cathedral, giving it its towers and building the famous Chapel of the Condestable of the Cathedral. His work as architect extended from 1454 to 1466, and his sons, Simon and Francesco, who were sculptors, helped to disseminate the northern style. Simon was later architect of the Cathedral. John of Malines and the Dutch sculptor Copin carved the choir stalls in Leon Cathedral and the four brothers Egas from Eycken worked on the Cathedral of Toledo. One of them, Anequin, was appointed an architect of the Cathedral. At Palencia



Courtesy of the Metropolitan Museum

PRAYING ANGELS WITH CURLING HAIR AND WEeping ANGELS WITH STRAIGHT LOCKS STOOD AT INTERVALS AROUND THE TOMB; EACH ONE IS ON A PEDESTAL AND IS IN A NICHE BENEATH A SHELL

the work of Rodrigo Aleman in the cathedral of that city is of the manner of the south German masters. The native artists of Spain were inspired by all these and the foreigners in turn yielded to the spell of Spain and their own style was enriched by Spain's natural feeling for sumptuous and facile ornament.

Although Gil de Siloe has always been called a native of Burgos, Dr. Mayer remarks in the article which has already been referred to that he was probably from Flanders or the Lower Rhine as his name also appears as Gilles or Guilles. Siloe was possibly a Spanish version

of his family name or that of the town in which he was born. Very little is known of him except certain important commissions which he undertook. He made the designs for the tomb of Juan II and Isabella of Portugal in the Carthusian monastery at Miraflores in 1486, and began work on them three years later. This was done at the command of the daughter of Juan II, Isabella, whose marriage with Ferdinand of Aragon finally united the two powerful states of Aragon and Castile. He also made the monument to the Infante Alphonso, son of Juan II, who died at the age of sixteen. This is in



Courtesy of P. W. French and Company

Fine Arts Gallery, San Diego

THERE WAS A BURGUNDIAN ELEMENT IN THE SCULPTURE OF SPAIN WHICH AT THIS PERIOD, THE END OF THE FIFTEENTH CENTURY, WAS COMBINED WITH THE MANNER OF THE ARTISTS OF FLANDERS AND THE LOWER RHINE

the north wall of the sacristy at Miraflores. The retablo of the high altar in the same church is by Gil de Siloe. The tomb of Bishop Alonso de Cartagena, who brought Juan de Colonia to Spain, may be seen in the Chapel of the Annunciation of the Cathedral of Burgos. This is also from the hand of Gil. In the College of San Gregorio in Valladolid, founded by Bishop Alonso, he made an altar in the year 1489. His fame extended beyond the northern part of Spain and he was among those who were invited by the Cardinal Cisneros to send designs for ornaments, altars or pictures to Toledo. There is a record that Gil de Siloe received in August, 1498, for his model for an altar the sum of four thousand maravedis, a maravedis being an old Spanish coin of small value, about one-sixth of a cent. He married a daughter of Pedro Alcala of Burgos and leased some houses there in 1496. Two years later he bought property, in 1498, in the suburbs of Vega. The amount of his work, when the elaborate character of the designs which he favored is taken into consideration, shows him a most industrious and facile artist. He displays a vitality which is rare at the end of an epoch and he is master of a wealth of invention in which at various times he

reveals sources Oriental, Iberian and Germanic. Of Pablo Ortiz less is known than of Gil de Siloe. He lived in Toledo and his greatest work is the tomb of Don Alvaro de Luna and Juana Pimentel.

It is one of the points which the Hispanic Society makes against the attribution to Gil that the *putti* are distinctly the creation of one who has looked upon the Renaissance. They are not in accord with the Gothic style of Gil nor is the general simplicity of the whole work suggestive of the personality that expressed itself so sumptuously in the royal tombs. Dr. Mayer has already suggested that the *putti* may have been the work of Gil's son, Diego, and that we may even have fragments of two tombs to consider in this group. To whichever sculptor or school the final attribution may be made the work itself is of a period of unusual beauty and importance. The new elements which were the result of a growing contact with the Netherlands and Germany had been assimilated and that from Burgundy had by no means been forgotten; these varied foreign contributions lived on in a form, which was of so strong a native character that Spain could not be called an artistic dependency of the north.

INDIAN EMBROIDERIES OF THE MUGHAL PERIOD

BY JULIAN GARNER

THE MOTIFS FOUND IN INDIAN EMBROIDERIES, AS ON INDIAN RUGS AND
BROCADED SILKS AND COTTONS, WERE CLOSELY RELATED TO THE PERSIAN

DURING the seventeenth century when the Indian embroideries which are reproduced here were taking form under the patient fingers of Indian craftsmen, the Mughal dynasty was firmly established in Hindustan. Jahangir reigned from 1605 to 1627, Shah Jahan from 1628 to 1658, and Aurangzeb from 1658 to 1707. Aurangzeb did little to encourage the arts and distinctly frowned on its pictorial forms, but the impetus given to the various handicrafts a century before his time by Akbar the Great, who was Jahangir's father, had established a momentum which was sufficient to carry the movement past his retarding influence. The art of India in the sixteenth and seventeenth centuries contained diverse elements fused under an alien influence, for the patrons of it, the Mughal emperors, were intruders, being descendants of Timur who had lost their native Farghana. Babur, who was the first of the Mughals to enter India, won an empire there but was contemptuous of both people and country; Humayun, who lost his throne and regained it, spent his years of exile in scholarly pursuits at the cultivated court of Persia, which was the direct cause of the infusion of much of the Persian manner into Indian art after his return; Akbar, the third of the line and the greatest of them all, was the first to cast his lot entirely with the new empire and devoted himself tirelessly to the development of his country and the encouragement of every expression of culture.

So far as the crafts were concerned, India was in no flourishing state at the time but there was a tradition which needed only a little stimulation to reassert itself. Besides maintaining a staff of artists whose business it was to make the illuminated manuscripts and miniatures which reflect the picture of a magnificent court, Akbar made it a great point to encourage the crafts in general. Akbar's historian, Abu'l Fazl, wrote in the *A'in-i-Akbari* (Institutes of Akbar) that "His Majesty has caused carpets to be made of wonderful variety and charming textures; he has appointed experienced workmen who have produced many masterpieces. The carpets of Iran and Turan are no more thought of, although merchants still import carpets from Joshagan (between Kashan and Isfahan), Khuzistan (in which province Tuster is the chief town), Kirman and Sabzawar (in Khurasan). All kinds of carpet weavers have settled here and drive a flourishing trade. They are found in every town, especially in Agra, Fathpur and Lahore." Agra was Akbar's capital in the early part of

his reign; Fathpur Sikri he literally built and after his departure in 1601, it never had any great importance; Lahore was his residence during his later years. Besides the carpet industry the weaving of various textiles occupied the ingenuity of the native artisans. Among the patterned fabrics there were the fine *kimkhwab* brocades (silks brocaded with metal), muslins brocaded in silk or metal thread, and Kashmir shawls made of the wool of the Thibetan goat known as *pashmina*. Embroideries on velvet, cotton and wool were closely related so far as pattern is concerned, to the woven designs.

While owing much to Persia, India gave a strong individualistic turn to whatever she borrowed and at times made contributions in return. The famous Kashmir palmette, which is illustrated here in the border of the priest's rug from a set of imperial summer carpets, is so-called because it first came to European notice on the Kashmir shawls. Whether it has an Indian or Persian origin is a disputed point. The more accepted version is that it was Persian first and Indian afterward, that it was formed in Persia by a people who loved their gardens and trees and watched with delight a cypress blowing in the wind and in front of it a flowering almond. The merging of the two produced a slightly bulbous form tapering sharply to the top, which is hooked over to one side, the whole carried out in a floral pattern. Those who claim a derivation from Kashmir say that the form was suggested either by the unripe mango or by a lake in Kashmir.

Indian embroiderers, weavers and the painters of wall decorations were even more devoted to the flower motif, if that were possible, than the Persian. The Indian artist had a tendency toward greater realism and relied upon beauty of line and color for his effect. The Persian designs were more highly organized and depended on both a greater degree of conventionalization and the creation of a pattern out of floral elements. Not all of the flowers that appear on Indian textiles are those of Hindustan. There were many from the fertile valley of Kashmir, which Jahangir loved so well, and others were those of Herat and Teheran where one of the words for "home" is "a garden," and still others were from Turan itself, the ancient Mughal motherland. The rose, the lily, the narcissus and carnation, the tulip are the flowers that live in Indian art. Jahangir, who preferred Kashmir to any spot in his empire, wrote in his *Memoirs* of its flowers that "wherever the eye reaches there are verdure and running water—the red rose, the violet,



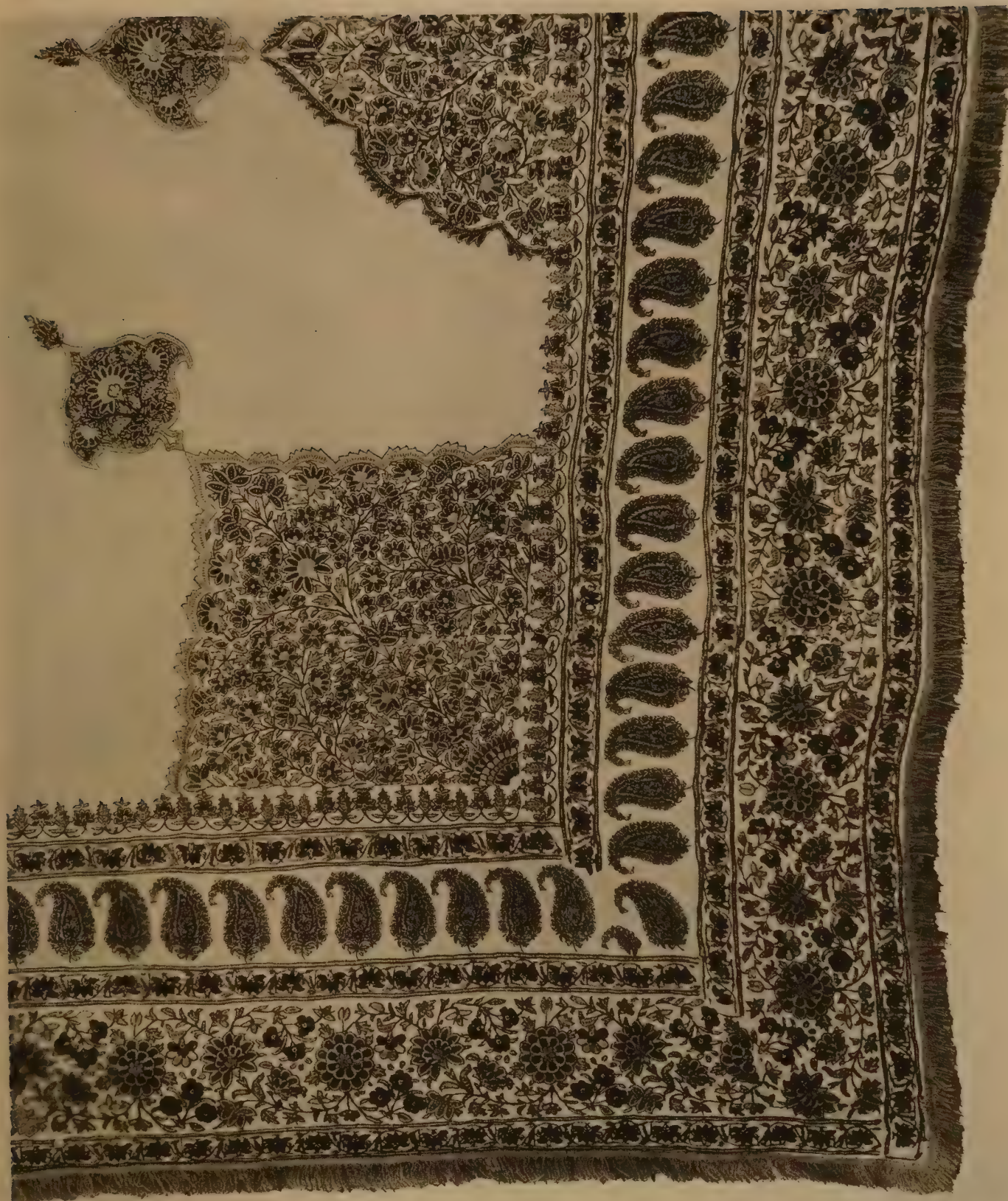
All photographs by courtesy of Mr. Ganesbi Lall of Agra

THIS CARPET WITH A DESIGN IN GOLD WIRE WORK ON INDIA VELVET WAS MADE IN THE SEVENTEENTH CENTURY AND ACCORDING TO TRADITION WAS ASSOCIATED WITH THE FAMOUS PEACOCK THRONE OF EMPEROR SHAH JAHAN

and the narcissus grow of themselves; in the fields there are all kinds of flowers and all sorts of sweet-scented herbs. In the soul-enchancing spring the hills and plains are filled with blossoms; the gates, the walls, the courts, the roofs, are lighted with the torches of banquet-adorning tulips. . . .” a rhapsody which took pictorial form under the brush of Ustad Mansur, one of Jahan-

gir's artists. Mansur painted as many flowers of Kashmir as he could find, Jahangir's own account says that more than one hundred were so recorded. Duplicates of these may be seen today in an album which was made for Jahangir's grandson, Dara Shikoh, now in the India Office Library in London.

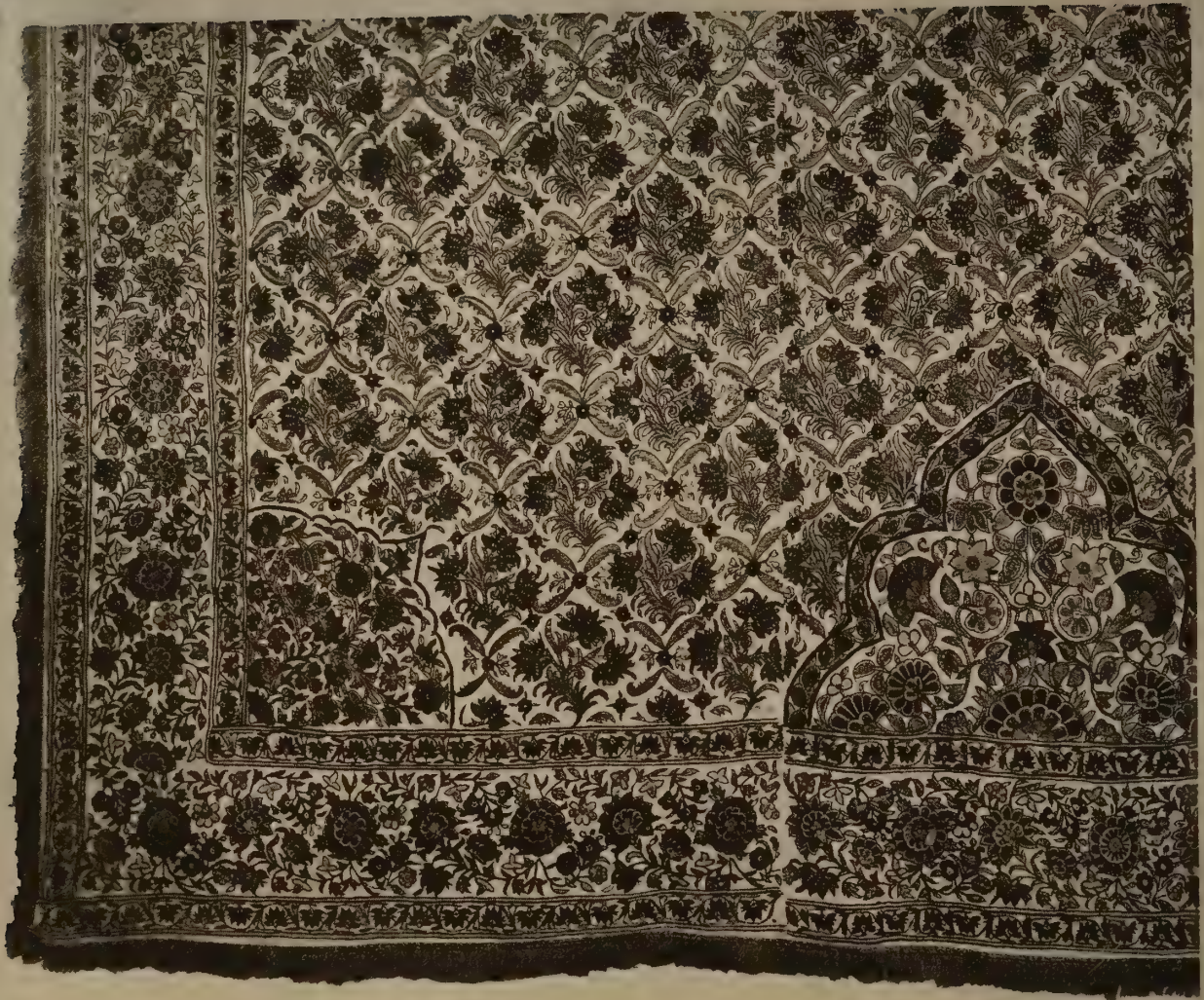
The embroideries shown here consist of three out of a



THE PRIEST'S CARPET IN A SET OF SUMMER CARPETS WHICH WERE USED AT THE DURBAR OF AN INDIAN RULER; FOR THE SAKE OF COOLNESS THESE ARE MADE OF A FINE GRADE OF COTTON. THE DESIGN IS IN CHAIN STITCH

set of four summer carpets made for the Emperor or some native prince in the late seventeenth century; a shawl embroidered with a pictorial pattern, suggesting the subjects of Rajput painting, on a cloth of very fine wool known as *pashmina*; and the fifth is a magnificent carpet made of Indian velvet embroidered in gold wire which tradition asserts was used in front of the famous

Peacock Throne that was made in Shah Jahan's time and was carried off to some unknown fate when the Persian Nadir Shah sacked Delhi in 1739. The summer carpets are interesting because although their exact history is not known their origin may be inferred. Carpets were not common in India. The hot climate called for cool floors and carpets were used on occasions



THE ROYAL CARPET IN A SET OF SUMMER CARPETS FOR A DURBAR; ALL OF THESE HAVE PATTERNS FORMED ENTIRELY OF FLOWERS, THE ROSE, LILY AND CARNATION BEING THE MOST PROMINENT; IN CHAIN STITCH ON COTTON

of state. For the hottest period of all these carpets of a very fine quality of cotton were made of course with a backing to give sufficient stability. The embroidery is done in a chain-stitch. These carpets were evidently intended for an audience or durbar of a native prince or perhaps even the emperor himself. The one intended for royal use would be spread before the throne, two long narrow runners were for a row of courtiers on either side, and a smaller carpet was for the priest. There is a painting by Abdus Samad called *The Princes of the House of Timur*, now in the British Museum, where several seated figures on either side of the royal pavilion within a garden give an idea of the scenes that these carpets may have actually graced. There is also a painting by Ferrukh Beg in the Vever collection in Paris showing the court of the Emperor Babur where, among a group of standing figures, four have the privilege of being seated, two on either side of the emperor.

The royal carpet is covered with a pattern of small ogives each containing a flower spray. The center medallion is filled with the rose, lily and narcissus and the corners and half medallions at the two ends repeat these. A wide border of roses lies within two narrow

bands of lilies. A deep blue, approaching indigo, is the predominating color of the flowers with the exception of a deep red for the roses. The green of the foliage is pale, and this, with the white of the background, affords the necessary relief for so closely designed a pattern. There are also at intervals fine lines of bright orange so placed as to act as a foil to the red rather than the blue, a combination which gives so much piquancy to both Persian and Indian color arrangement.

The two courtiers' carpets, only one of which is shown here since they are similar, introduces the deep red of Indian lake with the same colorings of the preceding carpet. The priest's carpet allows blue to predominate although the colors which run through the group appear here as well. There is a greater amount of white background on the latter than in any of the rest, which are closely patterned. The shawl with the pictorial design is embroidered on *pashmina*, the wool of the Thibetan goat. This wool was obtained from the fine curly undercoat which lies beneath the shaggy outer hair. It makes a wool whose softness is unrivaled. The wool has been left a natural color under the embroidery but the edges are dyed black. The embroid-

ering of this shawl occupied a family for three generations. Although in the main pictorial it is interesting to see how the design has kept certain floral forms as outlines or frames for the series of incidents it presents. Two elongated Kashmir palmettes form a curving frame for a picture of a man seated on a stool with a woman standing in front of him. Between this and the border is a series of another form of palmette, the conventional type found for centuries in Egypt and the Near East, and each of these forms a frame for a single figure. There is a larger and less distinct pattern crossing the Kashmir palmettes and pointing in the other direction, suggesting the older form of palmette, which also forms a framework for the introduction of various animals. The incidents themselves are numerous, a ruler on his throne, hunting scenes, a man on an elephant, a tiger attacking a yak, and there is a very amusing spotted crocodile which is a native of India. The peacock, favorite bird of India, appears in the border along with deer, dogs, tigers, the wild goat and birds. There is a group of men at one end whose Mongolian physiognomy is evidence of a long sustained contact with the Monguls, which had an effect on the ceramics

and textiles of Persia and India for centuries, and extended in a marked form even to Egypt. The figures of this shawl suggest the character of Rajput painting, or the native Indian type as opposed to the Persian manner of the court. The colors combined two blues, one an ultramarine, the other turquoise, a deep, brilliant green, light brown, a red approaching magenta and a sage green.

The Peacock Throne carpet has a splendor which any reproduction is totally inadequate to convey since there can be no suggestion of the beauty of the fine gold wire work which makes a background leaving the pattern in reserve. The exposed surface of the velvet is of course largely worn away but the outline of the flowers still gives the effect of an elegant and delicate delineation which suggests the fine strokes of the painter's brush. A small ogive pattern covers the surface of the carpet, with corner designs repeating a section of the center medallion. Three flowers appear in sequence in the ogives and form the triple banded border.

The Peacock Throne, which was built in the time of Shah Jahan, was the most resplendent article of furniture in the treasury of the Mughals. Only India with her

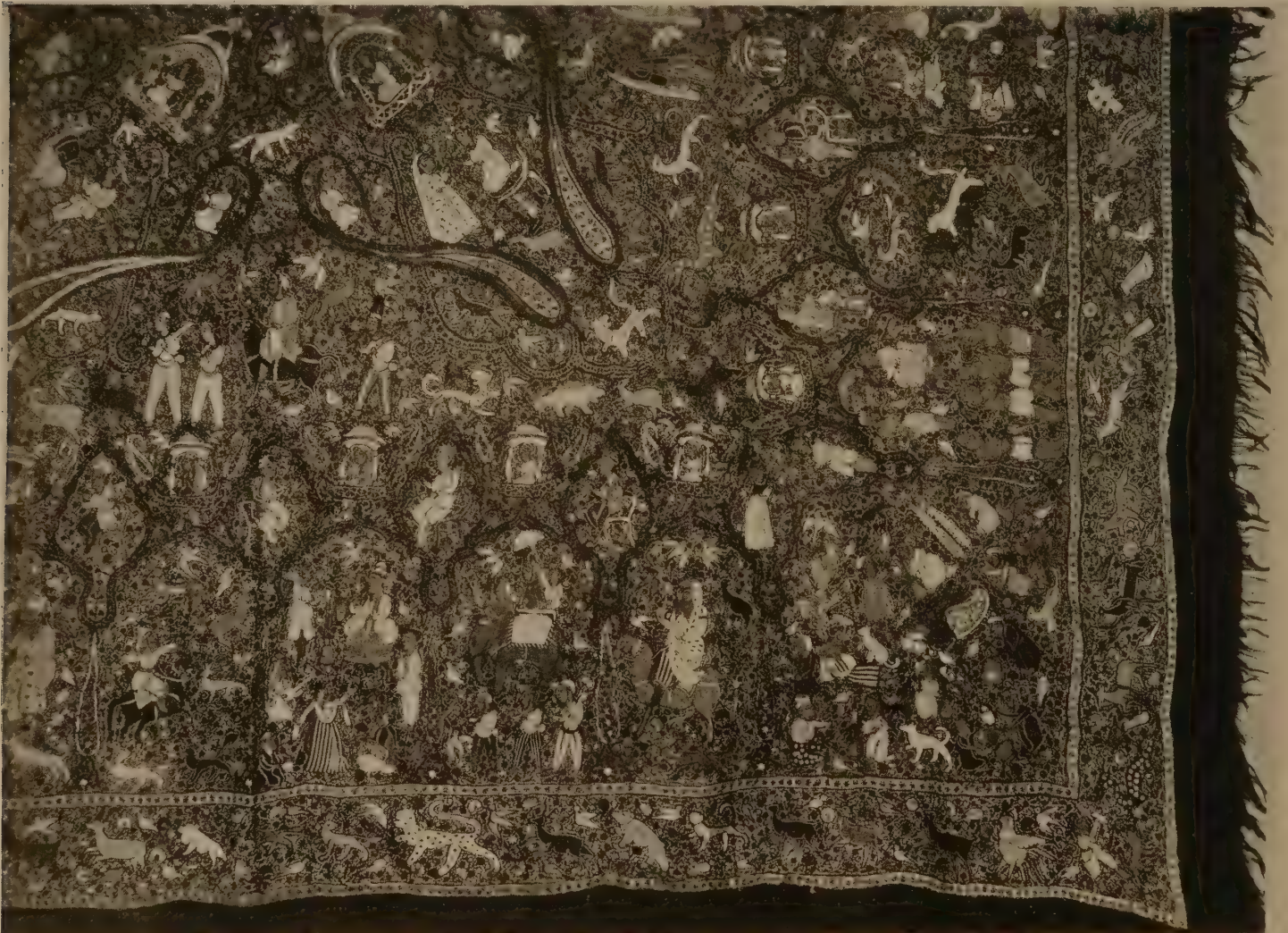


END DESIGN OF CARPET FOR THE CHIEF COURTIER'S IN A SET OF SUMMER CARPETS FOR A DURBAR; THERE WERE TWO OF THESE LONG RUNNERS SO THAT SEVERAL PERSONS MIGHT BE SEATED ON EITHER SIDE OF THE THRONE

wealth of jewels could have produced such a work. The French jeweller Tavernier who visited India in 1655, described this throne and there are several paintings of it, one of them showing Shah Jahan occupying it is in the collection of Baron Maurice Rothschild of Paris. In form it is like a very large square stool with a rim around it, upon which the ruler mounted by means of a set of diminutive steps, the whole encrusted with jewels. The four corners have columns supporting what Tavernier called "a quadrangular shaped dome" and on the summit of this were two peacocks with their tails spread, made of sapphires. On their breasts were large rubies with a large pearl as a pendant, a pearl, says the Frenchman, of "about fifty carats and a somewhat yellow water." There was a canopy over all this, supported by twelve jewelled pillars. Diamonds and pearls covered the canopy and around the edge was a heavy fringe of pearls. The fate of the Peacock Throne is unknown. When Nadir Shah sacked Delhi in 1739, he carried it off with nine other thrones and a booty amounting in value to one hundred and fifty-five million dollars. Whether it ever reached Teheran, whether the Turks removed it as the victor's armies

passed through to Mecca, or whether a part of this large and necessarily unwieldy treasure may have been retained in India is not known. Legend says that this carpet was recaptured by some skirmishing party from the defeated Mughal armies.

It was the custom in India for embroidery to be done by men and young boys. While in the Occident the craft is generally associated with women it is also true that some of the finest Italian embroideries of the fifteenth century were done by men. The needle painted diptychs and triptychs that reproduced the designs of contemporary paintings were the work of men and many of the embroidered panels for ecclesiastical vestments were done by artists who are mentioned by Vasari in his *Lives of the Painters*. The growing ability of the machine to produce a variety of textile patterns may have caused the transformation of the art of embroidery in the west but there were social and political aspects to the decline of the handicrafts of India. Since the passing of the Mughal princes who, although they were in many respects typical Oriental despots, were liberal patrons of art, weaving and embroidery of this type have been all but unknown in India.



AN EMBROIDERED SHAWL FROM KASHMIR WHICH TOOK THREE GENERATIONS TO MAKE; THE DESIGN IS RELATED TO THE SUBJECTS OF RAJPUT PAINTING. EMBROIDERED ON PASHMINA, A FINE WOOL FROM THE THIBETAN GOAT

SURVIVAL OF PURITAN MOTIFS IN WOODWORK

BY HENRY BRANSCOMBE

THE ASCETICISM AND RIGOR EVIDENT IN THE CONDUCT OF THE PURITANS IS REFLECTED IN THE SIMPLE SEVERITY OF THE FURNITURE OF EARLY NEW ENGLAND HOMES

MAN may find passing attraction in the tortuous lanes of agnosticism or in the nebulous chimerae of cults, but through all time has human nature been directed by those innate attributes, veneration for the unknown and the desire for beauty. The most modern and most materialistic philosophy notwithstanding, the exercise of these inherent characteristics remains in intimate affinity. Nor is there one wearied of the turmoil of everyday concerns and cares who cannot find at least some surcease through the medium of those works which are the products of more fortunate beings whose life work allows them to dwell in the detached spheres of that which we know as the world of art. And it is obvious that from the things born of those spheres far removed from the hurly-burly of commerce, should emanate that tranquillity to which so many of our emperors of finance turn for cessation of the mental strain of business. To-day we know these men as collectors and connoisseurs, but actually they are the leaders of that search for those works of art antithetical to our present day stress and constant urge for speed.

That this veneration and the desire for beauty are closely connected and influenced one by the other is evidenced in the effect that religious tenets have exercised upon art and the attainment of excessive secular splendor has produced upon the observances of our various faiths. Among early Eastern people we find the gorgeousness of the courts reflected in the temples and mosques; later in Italy the grandeur of the ecclesiastical decorations is duplicated in the villas and palaces of Rome particularly in those splendid mural decorations produced by the old mosaicists. In Spain and Italy centuries afterwards we find the Renaissance fostered and encouraged by the church in the beautiful woodwork and fabrics, by which those without means to possess were able to satisfy their love of the beautiful.

This same interrelation between the accepted faiths and the arts, however, is at no time so apparent in Great Britain although with the arrival of the Renaissance in the late sixteenth century a more pronounced magnificence is evident in ecclesiastical furniture as well as that of the court. Soon after the beginning of the following century this style gave evidence of assuming those characteristics from which emerged the baroque, upon the least ornate styles of which the furniture of our Puritan forbears was fashioned.

Thus as the woodwork of the earliest settlers from England to this country was founded upon the Gothic so those men, who rather than endure persecution and the subversion of their religious beliefs were willing to sacrifice their homes and forfeit their birthright and who in 1620 and after began to settle in the New England colonies, brought to these shores a tradition fundamentally baroque. But unlike the earlier arrivals, these people represented a more cultured class and while both in old and New England they exhibited considerable arrogance in the enforcement of



Courtesy of Florian Papp

BUTTERFLY FALL-LEAF TABLE; FITTED DRAWERS

their views, they nevertheless brought much which has impressed itself upon our mobiliary art and which has endured since that time. There is patent evidence in the early cabinetwork of New England that the Puritans considered the austerity with which they governed their actions had perforce to be reflected in those articles which they used in everyday life. And carrying out those traditions which had been instilled into them in their homeland they embodied the simplicity of their mode of living in the domestic furniture which was found in their houses.

But while somewhat religiously zealous they were nevertheless human and therefore subject to the prevailing vogue. And in the Colonial furniture of the seventeenth century and later we find the same character-

istics which are so marked in that of England during the Commonwealth. With the growth of the Puritan movement earlier in the century in England these styles had previously been adopted, and in them we see the baroque manner from which all that is ornate has been eliminated. But that there was a distinct attempt on the part of these people to establish a style is apparent in many pieces which indicate an effort to retain the accepted severity the while inducing certain decorative motifs by the use of molding. In this the craftsmen borrowed freely from the simpler Italian motifs in their use of chamfered panels and applied moldings with reentering angles. Nor was this the only source whence inspiration was derived, certain modifications of other styles also being used. The most pronounced of these is the use of the key pattern at the corners of panels. Traces of these styles are still evident in contemporary furniture, although of course the simple heavily chamfered panels have given place to those beautified by figured veneers and the moldings to the delicate types which were evolved in the Georgian era, and which were brought to such fine proportions by many of our



Courtesy of Florian Papp

CHAIR WITH CYMA ADAPTATION TO TOP RAIL

own famous eighteenth century cabinetmakers.

Although the restoration of Charles II, in 1660, saw the passing of the Puritan influence in England, this remained in evidence for some years later in this country. And as the styles of the Commonwealth brought about a great revival in the use of turning, for the reason shown that it permitted ornamental designs without the more lavish designs attained by the carver's chisel, the same method of producing more pleasing lines was continued in New England. Nor can we fail to see in the ornamental designs achieved by the super-imposed moldings, sometimes intercepted by split turned balusters, that despite their aversion to the ornate our Puri-

tan forbears nevertheless attained considerable charm in their woodwork. And even with the entire elimination of any form of elegance the rooms which have been preserved, such as those at the Essex Institute at Salem, serve to show that quiet beauty which yet retains its appeal.

In the old land, where our Puritanical traditions originated, some historians have accused the followers of Cromwell of wilful destruction, but it is probable that



Courtesy of the American Art Association

PINE AND MAPLE TABLES WITH SIMPLE BALUSTER TURNED LEGS WERE USED IN EIGHTEENTH CENTURY INNS AND TAVERNS. THE CHAIR WHICH IS OF THE ROUNDABOUT OR HORSESHOE BACK TYPE IS FINISHED WITH RUSH SEAT



Courtesy of the Essex Institute

THIS ROOM, WHICH IS ONE IN A TWO-STORY HOUSE OF 1684, PRESERVED BY THE ESSEX INSTITUTE, IS FURNISHED WITH PIECES OF THAT PERIOD AND MANIFESTS THE DOMESTIC AUSTERITY WHICH THEN OBTAINED IN WOODWORK

this was rather due to military exigency than to wantonness. That with their rise to power they largely affected the gorgeousness which at that time prevailed in the lives of the more wealthy classes is probable, this being evident in the simpler furniture which came into being at this time. From some of the chairs it might be imagined that these missionaries of austerity adjudged it ungodly to be even comfortably seated, for while upholstering had begun to appear early in the century (although then it was far rarer than fifty years later) it almost disappeared during the Commonwealth and Protectorate. One of the few concessions that seems to have been made to this was the stretching of a thick hide across the back and an occasional thin loose cushion in the seat. And for this reason we usually find that the wooden seat of the Puritan chairs is slightly welled to permit the fitting of the padding. In the chairs of this period, too, is symbolized that tradition upheld by the followers of Cromwell, that man was created superior to woman, for even where chairs were made in pairs one was invariably less important in height than the other.

Characteristic of the Commonwealth and equally in

New England was that type of turning known as bobbin, which consists of a series of ovoid members slightly flattened at the ends. This of course assumed various forms, one of which became popular in this country being the spindle. This is attained by elongating the bobbins and tapering the ends. Another method was that of the ogee vase shaped members, two of which were usually found with the bulbous sections connected by a turned and chamfered collet. The resultant design in section is similar to a double cyma. This type is frequently found on the supports of gate leg tables occasionally made from maple wood as is the case with one at the Metropolitan Museum of Art. Above and below this turned section is the plain rectangular top, the terminal foot occasionally assuming a demi-vase shape. The rectangle of course has to be retained for the upper part to allow it to fit in the slot cut in the table frame, this permitting the leaf to fall. This same type of table has maintained its popularity having come down to us from the Puritan times bringing with it that simple but graceful form in addition to its utility. Similarly we have a relic of the mental and physical uprightness of the

Puritan fathers in those seats known as joint stools, which are eagerly sought for by present day collectors, albeit our admiration for them would not possibly be so sincere had we to use these as seats at our dinner tables as was the case in earlier times.

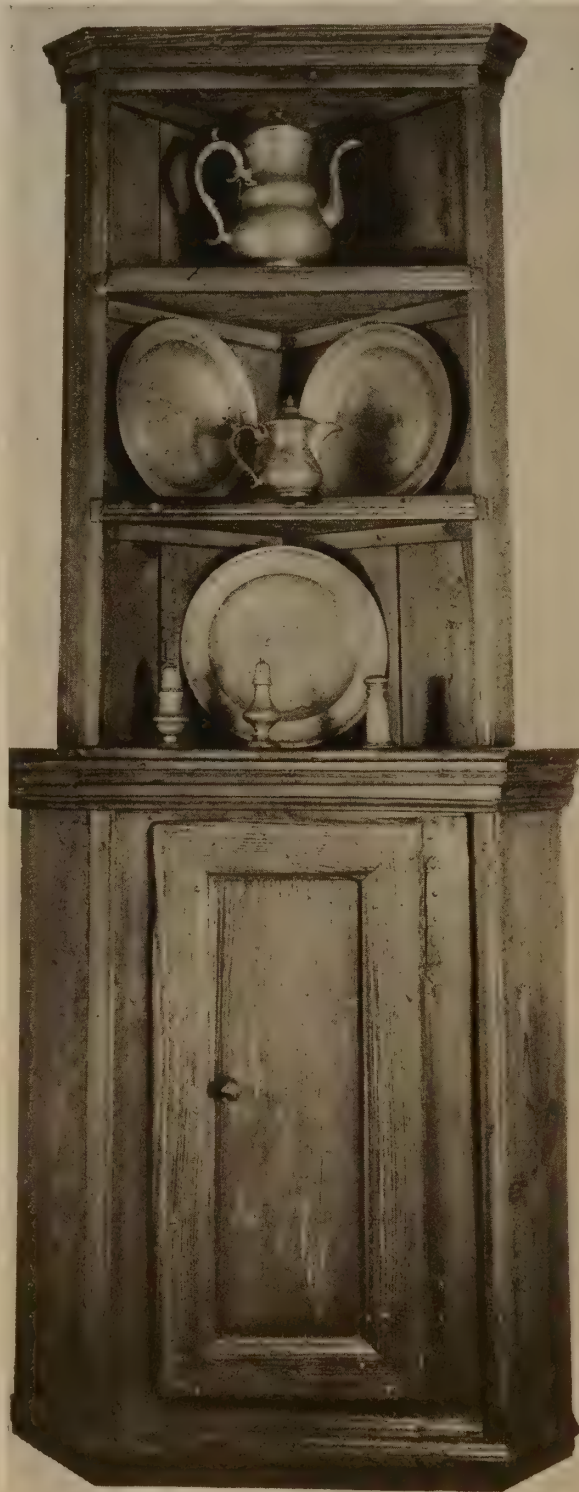
Whatever may be said by way of criticism of their religious tenets and their methods of imposing their views, no adverse opinion can exist regarding the construction of their woodwork. As they were sincere in their beliefs so did they interpret their thoroughness in their workmanship. And those who have examined the rectangular tables with the four turned legs and under-stretchers realize that the tenoning and pinning was of that order which makes for solidity. Occasionally these have the appearance of small refectory tables and they were in fact the dining table of the New England homes. At each side of these tables a plain wooden bench was placed, while at either end was the short "joint" or carving stool although we moderns are more apt to speak of these as "coffin" stools. Possibly, however, the most primitive piece of the colonies was the pine trestle table. To-day these are rarely met with, for the wood itself would not make for any lengthy endurance if exposed, and it may be assumed that after furniture became of more pleasing shapes many of these were relegated to barns. Further, many of them being regarded as more or less valueless would be broken up for firewood. But to-day we seek them as signifying all that the early New England settlers represented in the strict observance of their simple beliefs. The top is merely roughly planed pine planking usually supported on three hewn uprights, each joined to a wide horizontal foot to maintain the balance. Through the vertical sections of these reversed T supports a stout plank is passed, this rough type of

understretcher being held firm by wooden pegs through the stretcher at either side of each leg.

That the utilitarianism of even Cromwell himself was not impervious to the subtle influence of the beautiful is illustrated by his interest in the tapestry works at Mortlake. In fact it was Oliver who re-appointed Cleyn

as official designer. Later the Protector purchased the panel, *The Story of Abraham*, which was the work of Hallenburch as well as having that of *The Triumph of Julius Caesar* removed from Hampton Court and sent to Mortlake to be copied. And the same infiltration of the desire for more artistic surroundings undoubtedly made itself felt among his followers during the latter part of the period, this being equally apparent in the furniture of the New England colonies. Sometimes this is manifested by the application of a scroll motif to the top rail of a more important chair, perhaps only in the replacing of the former severe types of turning by a spiral design. Possibly it is merely a slightly arched back or a wavy application but nevertheless the inherent admiration for grace in curve eventually finds expression.

Probably the most curious means, however, that Oliver adopted to salve his conscience and to palliate his apostasy was in the house which he gave to General Ireton, who married his daughter. This was in every way similar to a small royalist house of the time, except that the figure ornaments in place of being those of classical and mythological characters were statuettes of pikemen, musketeers, infantrymen and other soldiers in the army. The extremes reached



Courtesy of Ginsburg and Levy

PINE CORNER CUPBOARD WITH OPEN SHELVES

in the desire of the Puritans to eliminate all that was indicative of vanity and worldliness is further illustrated by the virtual discontinuance of the production of mirrors until after the Restoration. After the accession of Charles II, however, the celebrated Vauxhall works



Courtesy of the American Art Association

SETTEES SIMILAR TO THIS WERE USUALLY PAINTED AND THE RELATIONSHIP TO THE WINDSOR CHAIR IS EVIDENT IN THE TURNED SPINDLES WHICH, LIKE THE BAMBOO TURNED LEGS, RE-APPEAR IN FURNITURE OF LATER PERIOD



Courtesy of the American Art Association



THE WINDSOR HORSESHOE BACK CHAIR IS TYPICAL OF PENNSYLVANIA. SMALL ROUND TABLES MADE FROM MAPLE WITH FALL LEAVES OF THE TYPE ILLUSTRATED KNOWN AS BUTTERFLY TABLES WERE FOUND IN NEW ENGLAND



Courtesy of the American Art Association

LATER PURITAN FURNITURE DISPLAYS THE GRADUAL DEPARTURE FROM THE SEVERE LINES IN THE ADOPTION OF VARIOUS SIMPLE DECORATIVE MOTIFS, ONE OF THE EARLIEST BEING THE USE OF THE CYMA CURVE VARIATIONS

were established and the charm of this old thick beveled edge glass is reflected in the values which it commands at the present time. And it is perhaps of interest to mention that at no time did this factory produce large plates for which reason when a larger mirror was required two of the smaller pieces were used, the joint usually being concealed by a small decorative molding.

Removed from the influence of courts and their splendor the early colonists of New England were longer able to maintain the rigidity by which they ordered their homes. But as the eighteenth century advanced there is a decided secession from the former severity of design in woodwork. And as the wealth of the people increased we find even in Philadelphia continually increasing manifestation of more decorative interiors. With the discovery and importation of mahogany and the adoption of walnut as a medium for furniture appears the beginning of those splendid pieces based upon the designs of William and Mary and the later Queen Anne. But yet it is possible to trace the Puritan influence in the retention of the chamfered panels, the turned understretchers to highboys and even in the reversed trumpet legs of the Orange period.

Gradually of course with the coming of the Chippen-

dale influence these disappeared, the more elaborate curvations of the cabriole and similar designs replacing the former simple turning. Nevertheless the Puritan ideals of simplicity have at various periods repeated themselves in later furniture, the most outstanding example being the Windsor chair, which made its appearance in England in the second decade of the eighteenth century. A few years later these were being made in this country where the craftsmen produced them in far more beautiful types than the unæsthetic form of the English prototype. In fact many of the early examples from Pennsylvania exhibit a charm of line not always evident in more decorative pieces and, like other woodwork that is beautiful despite its lack of embellishment, the Windsor chair which is the product of the turner's lathe will remain to remind us of that austerity which is Puritan.

Like the eighteenth century New England architecture which while typical of the prevailing severity was not without much that was dignified, the interior woodwork was similarly restricted. Simple pine paneling usually uncolored by artificial process, but at times painted, lined the walls, the ceilings frequently being beamed. Later a certain amount of carving was added.



Courtesy of the Reinhardt Galleries

INTERIOR OF BURGOMASTER'S ROOM BY PIETER DE HOOCH

In this interior De Hooch combined in one composition the three elements in his work by which he is best known: the atmosphere of the drawing-room, represented by the figure of the cavalier in the foreground; in the sightseers of less exalted rank; and in the radiance of different lights coming through the windows at the right and from the door in the rear out of which one sees a landscape vista more successful than most of his work in this special genre. The great curtain, forming so striking a passage of still life painting, is drawn up in this fashion owing to the scene showing a public visiting day, the handsome piece of upholstery being dropped in ordinary usage. The picture represented over the fireplace was painted by Ferdinand Bol

THE HANNONGS OF STRASBOURG

BY JEAN LÉAUTAUD

THE HISTORY OF EIGHTEENTH CENTURY FAIENCE IS THE STORY OF
THE RISE AND FALL OF A FAMILY THROUGH THREE GENERATIONS

TOO persistently, perhaps, have experts in European ceramics confined their attention exclusively to pastes, glazes, decorations, contours and marks. Too long have they reveled in comparative erudition and the pedantry of specialists. Too little have they informed collectors and china-maniacs concerning those human passions and all-too-human weaknesses that have been indelibly fired in those precious eighteenth century faïences and porcelains. For it was an age, that one of Dresden and Saxony and Rouen and Sèvres, almost as mad over porcelain as our own is about radio. Madame de Pompadour, patron saint of the royal factory of Sèvres, is reported, in the memoirs of



the Marquis d'Argenson, to have declared that those who did not buy as much of this newly discovered ware as they could afford, were not good citizens of France. In the jargon of our own day, she commanded them to "buy until it hurt." Porcelain and patriotism went hand in hand. And in the effort to surpass rivals, ordinary scruples of honesty and ethics were often cast aside as troublesome encumbrances. Assuredly we are in need of the kindly ministrations of the experts; but just as assuredly our appreciation of eighteenth century faïence is sharpened by some familiarity with the human drama and romance so often embodied in any authentic collection of cherished china porcelain.



All photographs courtesy of Compagnie Alsacienne des Arts Photomécaniques

THESE TEAPOTS, BY PAUL HANNONG, ARE FROM THE YEAR 1847. THE FIRST IS DECORATED WITH FINE FLOWERS IN POLYCHROME; THE SECOND SHOWS A SPRAY OF INDIAN FLOWERS. THE SOUP-TUREEN IS BY CHARLES FRANÇOIS

One may stumble almost by chance, for instance, upon some such collection, set out on some broad dining table of the same period, as I did recently in the beautiful home of M. Lazare Weiller at Sélestat. The exuberant vitality of the entire eighteenth century tingled in this marvelous collection of Hannong, which seemed to illuminate with its fragile immortality the darkened dining-room of the distinguished senator. So much of a period seemed to be suggested in this collection, so much of the past implied, that I was stimulated to verify my impressions,—to find out for myself as the creators of these precious porcelains did actually through this difficult medium express the predilections of their own age. And thus I stumbled almost accidentally upon the story of the Hannongs of Strasbourg.

It is the story of the rise and fall of a family. It begins with the arrival in Strasbourg, in 1709, of Charles François Hannong, son of a Spanish army officer and a Dutch mother. He began as a manufacturer of earthenware pipe, and later of earthenware stoves. Faience, or soft paste porcelain, was the next step. At first this ware was fired in the ancient pipe kiln, the *fabricator tubu-*



POTPOURRI DISH OF WHITE FAIENCE

lorum tabacorum. His success was phenomenal. A branch factory was established. In 1732, the first Hannong retired, ceding his two establishments to his two sons, Paul Antoine and Balthasar. The first period in Hannong faience was brought to a close. The second, the period in which this product was brought to perfection, begins with the "reign" of Paul Hannong, covers the period from 1732 to 1760, and includes the first creation in France of hard paste porcelain or china.

Paul Antoine Hannong not only made the Strasbourg faience famous throughout Europe, his porcelain the finest of the epoch and his influence widespread, but he was a great business man as well. Due to his genius as a ceramist and his energy as an *entrepreneur* Hannong porcelain has become prized throughout the civilized world. He possessed the vision and the insight to surround himself with collaborators of talent: the Anstetts, the Loewenfincks, the Roths, the Ringlers and especially the sculptor Lanz. He perfected technical processes. Even during the regime of his father, he replaced the simple blue decoration by that in four colors, and subsequently he perfected the *feu de moufle*. He was the first



A COFFEE SET BY PAUL HANNONG. THE FLOWERS AND BUTTERFLIES ON THE SMALL COFFEE-POT ARE PAINTED IN NATURAL WITH SPOUT DECORATED IN PURPLE AND BLUE. THE LARGE POT AND PITCHER HAVE FINE FLOWERS



A CIRCULAR PLATE DEPICTING A HUNTING SCENE WITH GREEN PREDOMINATING. IT IS FROM THE PERIOD 1750-1755, IN WHICH PAUL HANNONG REIGNED AT THE STRASBOURG FACTORY. IT IS IN THE SCHNEIDER COLLECTION AT STRASBOURG

to apply gold to faience, a secret he discovered in 1744, when he sent samples of this achievement to the king himself. With Lanz he began the making of those charming figurines and groups in faience, as well as the now quaintly amusing pieces of *trompe l'oeil*. In his attempt to discover the secret of china or hard paste porcelain he worked for years.

Credit for the discovery in Europe of the process of making china porcelain must go to Johann Friedrich Bottger, who began his career as an apothecary's apprentice in Berlin, but became the director of the celebrated Meissen factories set up in the Albrechtsburg Castle a few leagues west of Dresden. This discovery was dependent, as we now know, upon kaolin or "china clay," a produc-

tion or the decomposition of feldspar contained in granitic rocks. To this element is due the translucence, the whiteness, and the bell-like tone of hard paste porcelain. For years this secret was kept in the arcanum of the Dresden factories. For years Paul Antoine Hannong

sought this secret and was without doubt finally successful due to the indiscretions of workmen he had shrewdly induced to come to his factories from those of Meissen. He announced himself as the first in France prepared to manufacture porcelain; but due to the intrigues of the royal factories at Vincennes, he was forbidden to do so, and even forced to transfer the scene of his activities to Frankenthal, a town located beyond the French frontier, returning to Strasbourg in 1759 and dying in 1760.



POTPOURRI DISH WITH FLOWERS IN RELIEF

In the twenty years he directed the Hannong establishments Paul Antoine had brought Strasbourg faience to a high degree of perfection. There was a demand for it in Paris, Lyons, Bézançon, and even in Rouen, which was still one of the most important faience centers of eighteenth century Europe. Its influence was felt likewise upon the *faïenciers* themselves, both in form and decorations. But the high level of perfection could not be sustained, could not be sustained because of those human, those all-too-human elements that enter into every phase of creative activity regardless of the art.

The greatest of the Hannongs left sixteen children, three of whom Charles, Joseph and Pierre were to help undo the work accomplished by the first two generations.

At the death of his father, Pierre Antoine, the eighth child of Paul, was a youth of twenty-one. For some unaccountable reason, the direction of the Strasbourg and Haguenau factories was placed in the hands of this reckless young man. We have the record of Jean-Jacques Sorg, then an apprentice in the factories, as to the character of Pierre who inaugurated the third and final act in this drama in porcelain. "Councilman Hannong died and his son Pierre Antoine succeeded him. But he led such a merry life that scarcely six months later his creditors began to seize everything and place everything under seals, which compelled all the workers to take vacations. . . . As I saw how things were turning, and even that the chief seemed to be delighted to be rid of all his apprentices, I ended by no longer going to the factory, not because of the painting which I loved more than ever, but because of the parties my companions used to hold. You would hardly arrive, when they would force you to go out to eat and drink. I could recount very funny goings-on, but . . ." Sorg thus suggests the beginning of the downfall of the Hannong workshops.

Scarcely a twelve-month after the death of his father this young wastrel Pierre had set off for Paris. He lost no time in negotiating the sale of the secret of the making

of porcelain, acquired by his father after years of experimentation and wily conniving, to the royal factory at Sèvres. The reckless youth sold it for about thirty thousand dollars and the assurance of a life annuity of fifteen thousand, which was subsequently reduced to ten thousand and finally to six thousand dollars. Upon his return to Strasbourg, this prodigal son who had within so short a time brought disaster upon the whole Hannong family, was very promptly shown the door by his brothers and sisters and Joseph Adam was put in charge, recalled from Frankenthal, across the border, to recoup the family fortune.

But already the decline

in the old-fashioned faience had set in. Porcelain was a monopoly of the royal factories at Vincennes and Sèvres. The craze for porcelain had set in; the western world had gone "china-mad." When the monopoly was lifted, with the discovery of kaolin in France about 1765, Joseph turned all his attention to the manufacture of the new ware. But the Hannongs were too deeply in debt; the decline had begun; and despite all his efforts, the end was in sight. He indulged in legal battles, in appeals to the king to lift the tariffs placed on his production, in a hectic fever of hurried productivity. Each new effort seems to have landed Joseph Hannong in a worse predicament. He sought



ROCOCO CLOCK IN PURPLE, BLUE, YELLOW, AND GREEN RELIEF

to place the blame for his failures upon everyone but himself. But as the impartial ceramist to-day studies the pieces which represent this final period in the history of the Hannongs, the pride in exquisite craftsmanship, the loving care and attention, the "pure devotion" which characterized the work of Paul Hannong, is noticeably diminished. In place of the true artisanship of the first two generations, despite boldness of imagination and feverish activity, we find that the manufacturer is gradually usurping the place of the artist-ceramist.

Out of all this mass of production, it is difficult to disengage a directing idea. There is a wide variety of styles and decorations, as though the manufacturer were making a desperate yet fruitless effort to catch the fancy of



"ANACREON AND THE MUSE" IS THE TITLE GIVEN TO THIS FIGURINE OF WHICH THERE IS ONE AT STRASBOURG AND ONE IN THE WALTZ COLLECTION, COLMAR. TO THE LEFT A FAUN WITH FLUTE



A LEAPING DEER, MODELED BY LANZ AND COPIED IN NATURAL COLORS ON A MEISSEN MODEL. IT IS PART OF A HUNTING SCENE ENSEMBLE SHOWN ON THE FOLLOWING PAGE



THESE TWO UPPER GROUPS OF FIGURES TOGETHER WITH THE DEER ON THE PRECEDING PAGE FORM A HUNTING SCENE USED AS A TABLE DECORATION. BELOW ARE GARDENERS AND FISHERMEN



THE FIGURINES BY PAUL HANNONG FROM MODELS BY LANZ REPRESENT, RESPECTIVELY, ASIA, AFRICA, AND SATURN. THE SOUP TUREEN IN LOUIS XIV STYLE IS BY JOSEPH HANNONG

the public. In his effort to please everybody, he succeeded in pleasing no one.

Among the finer pieces of this period, examples still continue in the high tradition of the Hannongs; capable artists were still employed. But evident also is the fact that these decorators were working without the dominating influence of such great ceramists as Charles Francis or Paul Hannong. The final failure came somewhere about 1781, after which Joseph, nursing his grievance against the French authorities, sought refuge away from the scene of his downfall, turning his attention finally to the invention of artificial slate near Munich, where he died at the beginning of the nineteenth century.

The lesser Hannongs, on the strength of the family name, sought employment in all parts of Europe, and even, with little success, opened factories of their own for the manufacture of porcelain. The ne'er-do-well Pierre managed, after the French Revolution, to become a director at Sèvres. But the family genius for ceramics seems not to have been what eugenicists term an inheritable character. So Hannong china became definitely a thing of the past.

The evolution of the three main periods is easy to follow. From 1720 to 1730, the first years of Strasbourg faience, the rigid forms of the seventeenth century, derived from Berain and Marot, are preserved. Decorations are in a single color, blue. Platters are octagonal, plates circular; all forms simple and heavy. Between 1720 and 1740, with the introduction of Regency styles, the forms become more supple, the decorations more varied. Contours assume greater elegance and lightness. These changes mark the beginning of the influence of Paul Antoine Hannong, and the beginning of the *haute époque* in Hannong, that of 1740-1760. This period is characterized by the creation of rococo pieces rich in form and extravagant in fancy, appliqued roses and modeling figurines and groups, naturalistic



CANDLESTICK AND DISH IN FINE PAINTING

Hannong potteries may be said to be the finer flower of the native peasant arts of Alsace which, like them, seems to grow exuberantly out of that rich soil which has for so many centuries been coveted by rival powers.

In his splendidly edited and compiled *Les Faïences et Porcelaines de Strasbourg*, Hans Haug, the curator of the museums of the city of Strasbourg, has competently recapitulated all the earlier researches, including his own notes on the Hannong family, originally published some fifteen years ago. M. Haug has with admirable scholarship made an exhaustive study of old town records, papers and documents of all sorts now conserved in the archives of the city of Strasbourg in order to complete and authenticate his record of the engrossing chapter in the history of Rhenish culture.

Undoubtedly the most complete as well as the finest collection of Hannong porcelain is found in the Museum of Decorative Arts in Strasbourg.



DISH IN PLASTIC RELIEF BY JOSEPH HANNONG

THE PAINTINGS OF SIMONE MARTINI

BY IDA J. BURGESS

INTEREST IN THE WORK OF THIS FOURTEENTH CENTURY ITALIAN
PAINTER HAS REVIVED DURING THE PRESENT GENERATION

WHEN an artist realizes in his work the poetry of his time more completely than his fellow-workers seek to do, giving to his impersonations the lyric quality of a song, penetrating, definite and satisfying, his fame is likely to outlive his own time for many generations. Such has been the reward of the Italian painter, Simone Martini, interest in whose work has revived during the present generation. Fortunately much of his work has been most carefully guarded against the destruction that has devastated the wall paintings of palaces and churches in Italy. Siena, the city of his birth and education, held herself aloof as much as possible from the new learning introduced into Florence from Rome and the Orient, content to follow the models set by her famous Duccio whose great painting for her cathedral pictured with the most thrilling realism the Bible story for the edification of all who loved Siena.

So proud were they of their artistic possessions and satisfied with the quality and kind of painting produced by the workers of Duccio's training that immediately following the completion of the enlarged city hall the *Palazzo Pubblico* in the year 1315, Simone Martini as their most talented and able young master was commissioned to paint for them on the wall of the Council Hall a fitting dedication of their building to their great protector, the Virgin Mary. Simone had doubtless already shown his ability as a painter in the workshop of the master where rich townsmen, merchants or nobles constantly sought the expression of their ideals in paintings for the decoration of palace walls or memorials in churches. In this decoration the figures of life size are surrounded by saints in solemn ranks at either side, who hold the poles of the canopy spread in mediæval fashion above the throne

chair whereon the Virgin sits holding the Christ Child on her knee. The tender sweetness of her face, the round cheeked plump face with pouting lips of the child evince the effort for lifelike portrayal and individual character in each figure, which became later the distinguishing mark of Simone's paintings.

Whether or not the artist was held by his townsmen

to the particular types already established by Duccio, in the principal characters of the scene, he surely pictured his own ideals in their faces and introduced those long sweeping lines of drapery and those delicate colors for which his work is now so highly praised. At the time this fresco was made the city store of salt was kept in the adjoining chamber, making the wall so damp that very soon the principal heads began to fade away. In the course of a few years (1321) Simone was called upon to repaint several heads, among them those of the Virgin and Child and the two angels offering flowers. Quite as much care was given at that time to the decoration of the border surrounding the figures as to the painting itself. In this border appear medallions holding half-length figures of Christ and the prophets with the evangelists at the corners, while below are the coat of arms of Siena and copies of her gold coins, with their inscriptions. Much of this work kept the assistants of the master busy. His brother Donato and brother-in-law Lippo Memmi



Courtesy of Mr. Louis L. Horeb

"MADONNA AND CHILD" BY SIMONE MARTINI

were his co-workers in all his later work.

In 1328, on the opposite wall of the Council Hall Simone pictured the great general Guidoriccio da Fogliano riding through the land he had successfully held for the Sienese in the battle and capture of Montemassi. How proudly he sits on his steed covered with emblazoned cloth, the heraldry of a long lineage,



Photograph by Lombardi

AN "ANNUNCIATION" ON THE WALLS OF A SMALL CHURCH IN SIENA BEARS SO CLOSELY MARTINI'S STYLE ONE HESITATES TO ACCEPT THE VERDICT THAT IT IS A COPY OF THE UFFIZI PAINTING

with his face set firmly towards the lurking foe. The fluttering ends of drapery lifted by the gentle breeze suggests the movement of horse and rider across the open field, bounded on one side by the towers of walled Siena, on the other by those of Montemassi; only the

tents and spears of his supporting warriors are shown behind him with the deep blue background of the Italian night above.

There can be no doubt of the success with Simone's townspeople of his first large decoration in the Council



Courtesy of the Jarvis Collection, Yale University

OF THIS "ST. MARTIN DIVIDING HIS CLOAK WITH A BEGGAR," OSVALD SIRÉN SAYS, "THIS LITTLE PICTURE IS POSSIBLY A FRAGMENT OF SOME SMALL TRIPTYCH, OR OF A LARGER COMPOSITION"

Hall, that of the *Majestas*, as the Queen of Heaven is so nobly called, possessing a charm so delicate but yet remote as tradition would have her in his day, while for the first time in Sienese art human grace, the breath of life, touched her and those saints about her throne.

This new interpretation on the artist's part of the ever-present beings of the unseen world spread his name rapidly abroad. He was given many commissions and summoned to other cities in Italy to paint decorations for their newly built churches. The prior of St.



Courtesy of the Fogg Art Museum, Harvard University

LITTLE IS KNOWN OF THE HISTORY OF THIS "CHRIST ON THE CROSS" BY MARTINI. IT WAS AT ONE TIME OWNED BY THE PAINTER LEON BONNAT IN PARIS BEFORE IT CAME TO THE FOGG MUSEUM

Catherine's of Pisa commissioned him to execute a painting for the high altar of his church consisting of seven panels and a predella. These still exist but were dismembered after the retirement of the Dominicans from their convent, and were placed in civil museums

of the city, six of the principal panels going to the library of old St. Catherine's and the seventh with the predella was finally rescued from the smoking room of the old building and placed in the Museo Civico there.

Among the few definite statements regarding our

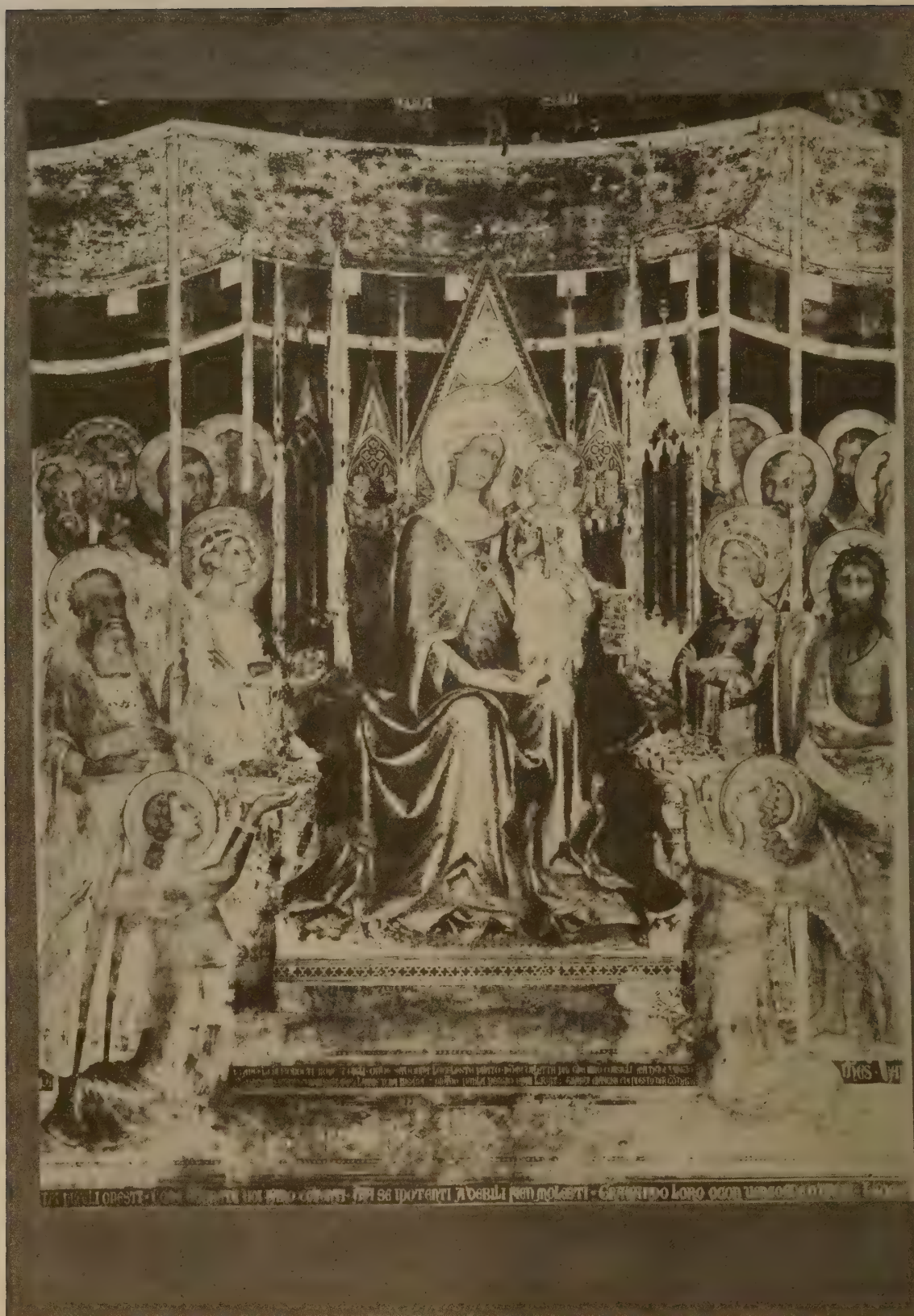


Courtesy of the Metropolitan Museum of Art

THIS "ST. PAUL," PAINTED IN TEMPERA, IS ATTRIBUTED TO SIMONE MARTINI AND WAS GIVEN TO THE MUSEUM BY MR. FREDERIC COUDERT. FORMERLY OWNED BY MME. D'OLIVIERA, FLORENCE

painter by those who recorded events in Siena during Simone's time is one noting the fact of a pension granted him by the King of Naples in the year 1317. In another Andrea Dei tells us of the visit paid Siena by this King Robert of Naples in the year 1310 when, it is presumed,

he met the talented young painter in whose work he very soon took such great interest, inviting him to his court and establishing him there in suitable quarters where in his studio he could receive the members of the court portrayed in the great decoration Simone was



Courtesy of the Metropolitan Museum of Art

THE "MADONNA ENTHRONED," PAINTED BY MARTINI FOR THE WALLS OF THE PALAZZO PUBBLICO, SIENA, DEDICATED TO THE VIRGIN MARY. SAINTS SURROUND THE VIRGIN AND CHRIST CHILD

commissioned to execute on the wall of the church of San Lorenzo. This decoration in fresco with figures of life size was intended as a memorial to the young Saint Louis of Toulouse, brother of King Robert, who had renounced all claim to the kingdom that he might join the brotherhood of Saint Francis and devote his life to the service of the church. The princes had been educated by Franciscan friars during their captivity as hostages

for their father Charles II of Anjou, following his defeat in a naval battle off Naples, and the young Prince Louis had been appointed Bishop of Toulouse while yet in captivity. He was noted for his learning and composed hymns, but his charity was the particular virtue praised by his contemporaries. The young bishop died in 1297. Twenty years afterwards he was canonized by the Pope and in honor of this event King Robert sent to



Courtesy of the Metropolitan Museum of Art

"ST. LOUIS CROWNING ROBERT OF NAPLES," BY SIMONE MARTINI, IS FROM THE CHURCH OF ST. LAURENT, NAPLES, AND IS NOW IN THE NATIONAL MUSEUM. IT WAS A MEMORIAL TO THE SAINT

Siena for Simone Martini to come to Naples and create for him a suitable memorial on the wall of the cathedral there.

It is, however, in the church of St. Francis at Assisi that one finds to-day the best preserved frescos of Simone. After the Roman artists and Giotto had expended all their talent in realizing the great spectacles of Bible story and the various miracles attributed to the

power of their beloved Saint Francis on the walls of both upper and lower church, there was added to the lower church one of many small chapels on whose walls we find to-day paintings from the hand of our master Simone which rival in beauty the masterpieces of those who preceded him there. Under the influence of his predecessor Giotto, who had revived the dead art of his time much as St. Francis had its religion, we find

Simone seeking to present in his story of the young St. Martin all that was finest and noblest in the ideals of his day as he knew them.

Returning to his native city, Siena, Simone spurred on by success executed many small panel pictures. One of these, the *Annunciation*, now in the Uffizi Museum, Florence, shows him at his best in the effort to portray emotion. All the sentiment the Middle Ages dwelt upon with such delight in the vision of Mary is here portrayed, while the light shining on the kneeling figure of the angel is like that of sunlight on mountain snow. The same subject painted in fresco on the walls of a small church in Siena bears so completely the character of Simone's style one hesitates to accept the verdict of our latest critics that it is a copy only of the Uffizi *Annunciation* by a later painter.

Of Simone's work at Avignon where he went to decorate the palace of the Pope very little remains. He died there in 1344, and his widow returned with his body to Siena, where his funeral took place. Of his meeting with Petrarch at Avignon, for whom he is said to have painted a portrait of Laura, there is no existing evidence and even the poem in praise of his portrayal of the lovely lady is now attributed to the pen of another than Petrarch.

Among the paintings by Simone Martini in this country is a fivefold altarpiece in the Gardner collection in Boston showing the Madonna between St. Catherine, St. Lucia, St. John the Baptist and St. Paul. It came into Mrs. Gardner's possession from Orvieto, where it had been placed in the Opera del Duomo by its former owner, Cavaliere Mazzocchi.

Of the history of the small panel in the Fogg Museum at Cambridge showing Christ on the Cross practically nothing is known. It was at one time in the collection of Leon Bonnat in Paris and it was there seen by Bernhard Berenson who included it in his list of Simone's works in his *Central Italian Painters*. It was painted during the

artist's mature period, probably about 1335, and closely reflects the Crucifixion of Duccio.

In the Jarves collection at Yale University is the painting of St. Martin dividing his mantle with a beggar which was probably part of a triptych. The same subject was painted by Simone in the church of San Francesco in Assisi, the treatment being in fresco and on a much larger scale.

A Madonna and Child from the Giamaldi Stroganoff collection is now in the possession of Mr. Louis L. Horch of New York. It resembles very closely the painting in the Gardner collection having the same type of spiritualized head and the gentle calm of expression typical of Simone and his co-workers. The delicately painted hands of the child show the master's technical skill and the carefully executed pattern in gold on the child's vestment shows him still under the influence of the school of Duccio.

St. John the Evangelist is the subject of a panel in the Maitland F. Griggs collection in New York, having formerly been in the Guilio Sterbini collection in Rome. It was originally part of a fivefold altarpiece and was an early work, the face resembling those of the *Majesta* of 1315, in Siena.

Of paintings in America attributed to the school of Simone Martini there are two in New York. One in the Metropolitan Museum is a panel in tempera showing St. Paul and was given to the Museum by Frederic Coudert in 1888.

The other painting is now in the collection of Mr. Philip Lehman and the subject is the *Adoration of the Magi*. Of this painting Mr. Perkins, writing in *Art in America*, in October, 1920, says that although evidently not from Simone's hand, it would seem to be by that one of all of the anonymous pupils of Simone who most successfully caught the inner spirit of the master's art and came nearer than any other of his pupils to rivaling the peculiar refinement of his manner.



Photograph by Alinari

THIS PANEL ON THE RIGHT OF THE ALTAR IN THE LOWER CHURCH OF SAN FRANCESCO WAS DONE BY MARTINI IN 1322. THE FIGURES IN THE FOUR PORTRAITS ARE ST. FRANCIS, ST. LOUIS, ST. ELIZABETH, AND ST. CLAIRE

COIN-DESIGN AND THE OLD MASTERS

BY GARDNER TEALL

A NUMBER OF THE MOST FAMOUS OLD MASTERS WERE AUTHORS OF SOME
OF THE MEDALLIC DESIGNS ENRICHING THE COINAGE OF THEIR TIME

MANY of the ancient coins of Greece and her colonies were art masterpieces in little, medallistic creations that have never been surpassed in modern coinage. But the conditions surrounding the circulation of money in ancient times were quite different from those which attend the minting of money in our own day. Commerce did not then demand nor convenience require so particular a standard in form detail of individual coins as now. If the coin held correct weight, was of convenient shape, was officially impressed with its authorized design and issued by legally appointed mint masters, that was enough. There was no outcry if the relief of the design was so bold that the coins would not stack; I do not suppose the bankers of Cræsus's day, or of Pericles's gave thought to the matter of stacking. Indeed, it was many centuries before they did give it thought. There was, for instance, no such criticism of the Syracusan silver decadrachm which the artist Evænetus designed for the coinage of the tyrant Dionysius in Sicily four hundred years before the beginning of the Christian era as was aroused by the first gold coins from the designs by Augustus Saint Gaudens for the United States double-eagles of 1907, minted some twenty-three hundred years after Evænetus's time and whose high relief prevented convenient stacking and therefore had subsequently to be lowered in new dies, much to the impairment of the beauty of the original design.

There is, of course, no real reason in the world why the currency of various nations should not be as beautiful as it is required to be practicable; indeed, some modern coins are very beautiful and there appears to be, æsthetically, a progressive tendency in national numismatic art, as in the Albanian

coins and in some from the Italian and the French mints. In some countries, coin designs may not be changed oftener than every so many years,—every ten years, in the United States—under prohibition of law.

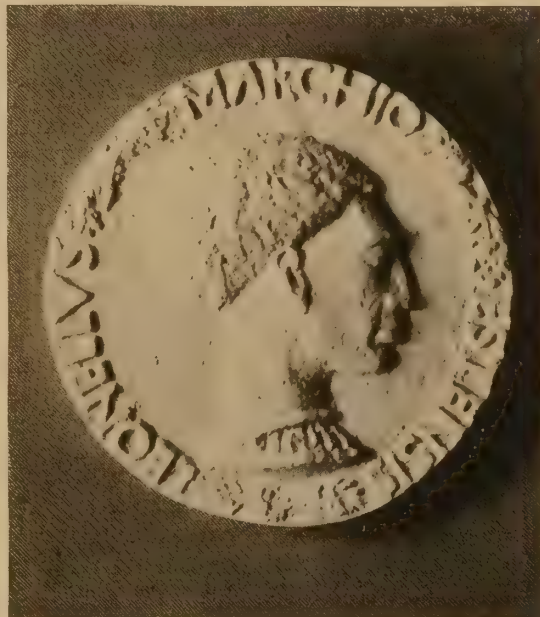
It is well to turn to the pages of history, there to see how our forebears have regarded this matter. Probably

the earliest state coinage was that of the kingdom of Lydia in Asia Minor, instituted by the last king, the celebrated Cræsus whose reign extended from 560 to 546 B.C. But with the spread of the state currency idea and a greater number of coins minted, the increased mintage in no way found necessary deterioration in its design. By the time Xerxes' rule was reached, the extraordinary extent of his coinage and its wide circulation made possible the coin wealth of the Lydian Pythius who amassed so great a hoard that he lacked but seven thousand darics of the four million he had set about to accumulate.

Aristophanes waxed eloquent over the beauty of the Athenian coinage, referring to it in the *Frogs*. Not only in Athens, but in her colonies as well, a high artistic standard in coin design was attained. As an instance, the coins of the Athenian colony of Thurium, fifth century B.C., are of great beauty and undoubtedly the work of the designers and die-cutters of Thurium influenced the art of the coins of Italy and of Sicily.

The extraordinary beauty of the coins of ancient Syracuse issued by the tyrant Dionysius

(B.C. 415-405) designed by such artists as Kimon and Evænetus (both of whom signed great decadrachms of the period) has never been surpassed in numismatic art. Would that we knew more about these two artists. All we do know is that they did sign coins of Syracuse and



Courtesy of the Metropolitan Museum of Art

A PORTRAIT MEDAL MADE BY PISANELLO



A PORTRAIT COIN OF GIOVANNI II, MADE IN 1494, IS SHOWN AT THE LEFT WITH ITS REVERSE. THE CENTER TWO ARE A SILVER GIULIO BY CELLINI. THE NEXT PAIR, WHICH WAS ALSO DESIGNED BY CELLINI, IS A GOLD DOPPIA

that, as an inspection of these pieces shows, they must have employed every resource known to the gem engravers and die-cutters of their day. Although these coins are as objects of art small in size, they must take place as veritable monuments and masterpieces of ancient art, and to their creators they have brought certain immortality.

The later Roman emperors played fast and loose with their coinage; naturally coin design suffered. In the Middle Ages coin design, for the most part, sunk not only to mediocrity but to a state aesthetically contemptible. When coin-clipping (despite terrific penalties) was so widely practised and the adulteration of metal used in coinage was so often officially instituted and so shamelessly sanctioned, to say nothing of the deliberate importation of bad money from abroad by persons in authority to use it in paying debts, I suppose there was little interest felt by princes and paymasters for the art of a currency and that they were, in truth, resorting to as wretched designs as possible and of a sort useful in helping their miserable coins to cover their nefarious tracks. King John, for instance, in 1207, summoned to Westminster the entire personnel of the various English mints, binding them to seal their dies and to bring these to him for royal inspection. But things went on about the same. The coin designers under John's son, Henry III (1207-1272) produced bust-portraits on the coins of the realm (if portraits they could be called), by means of a combination of punches making dots and circles and crescents, and the like, with which the incompetent monarch appeared to be

thoroughly satisfied. Certainly the currency of this reign was at numismatic art's lowest ebb.

From the latter part of the fifteenth century, better days were ahead for artistic currency. The continuous series of the Renaissance medals begins with those by Vittorio Pisano (*c.* 1380-1456) who may well be considered father and greatest exponent of Italian medallic art, as well as a great painter.

With the dawn of the sixteenth century came the art of striking medals from engraved dies. Through the fifteenth century there seems to have been no one who understood making dies for relief that would be capable of producing anything in medallic art of a size other than that of coins. So it was that in this period medals were always cast and could not be struck from dies. But with the invention of a machine capable of producing metals of size from dies, a new era dawned for medal production and for numismatic art and production as well.

The die struck medal which was to supersede the cast medal was not destined to prove a nobler work of art than any of Pisano's masterpieces; on the other hand the new process attracted the attention of sculptors, painters, designers and patrons to its possibilities, and medallic art set in to enjoy an immediate popularity.

This intimacy of the best artists of the day with the mysteries of medallic production could not but leave its impress on the contemporary coinage. Vasari tells us that from the medallic portraits by Pisano, "many likenesses in painting have since been made," and it is also true that the numismatic art of the sixteenth century borrowed many a portrait design from the cele-



A TESTONE (OBSERVE AND REVERSE) OF LUDOVICO MARIA SFORZA, ENGRAVED BY CARADOSSA, DESIGNED BY LEONARDO DA VINCI. THE NEXT TWO PAIRS ARE GOLD ZECCHINOS BY FRANCIA, WHO LIVED FROM 1443 TO 1509



THIS OBERSE (LEFT) IS PRACTICALLY THE TYPE FOR REVERSES SUCH AS THE NEXT TWO COINS BY BENVENUTO CELLINI. TO THE RIGHT ARE THE OBERSE AND REVERSE OF A SILVER COIN BY CELLINI FOR ALESSANDRO I

brated portrait painters of the day. The new die machinery which facilitated the striking of medals soon led to various developments in its application to coining. Tradition has it that the first sixteenth century coin press was devised by the celebrated architect, Bramante.

Francia (Francesco Raibolini, c. 1450-1517) is thought to have been one of the earliest of the old masters to produce a die struck medal. His father, who had held civic offices of some importance in their native city, Bologna, was a worker in wood, but young Francesco preferred apprenticeship to a goldsmith and in this art he had become proficient before he took up painting. Perhaps that is why he chose to sign his paintings "Francia Aurifex." Here it should be noted that he signed his medals "Francia Pictor." This transposition was, I suppose, used to indicate his mastery in both arts just as Andrea Orcagna signed his sculpture "Andrea Pictor" and his paintings "Andrea Sculptor." This practice was not unusual in those days; it is deserving of a special study. Vasari says that Francia took especial delight in cutting dies, and particularly commends the die struck medals by Francia of Giovanni II. Bentivoglio and of Pope Julius II, made in the period 1505-1506.

We may safely ascribe to Francia the coins struck for the Bentivoglio at the mint in Bologna, and which may be described as follows: (1) Gold *doppio zecchino*. Obverse: IONNES BENTIVOLVS II BONONIENSIS. Head of Giovanni II. Bentivoglio, to right, wearing biretta. Reverse: MAXIMILIANI. IMPERA MVNVS. Arms with helmet and imperial eagle above. (2) Silver *testone* of similar type. (3) Gold *testone* of similar type but

BONONIEN on obverse, and MAXIMILIANI MVNVS on reverse. (4) Silver thick *doppio testone*. Obverse: IONNES BENTIVOLVS. II. BONONIENSIS. Bold bust, head in biretta, to right. Reverse: MAXIMILIANI IMPERATORIS MVNVS MCCCCLXXXIII; (5) Silver *testone*, a variety with IONNES BENTIVOLVS BONONIENSIS (without the II). (6) Silver *mezzo-testone*, similar, with MVNVS on reverse. (7) Silver *quarto-testone*. Obverse: IONNES BENTIVOLVS II. Reverse: MAXIMILIANI. IMPER. MVN. MCCCCLXXXIII. (8) Silver *grosso*, 1404. Obverse: IOANNI BENTIVOLO. Arms. Reverse: CONCESSIO MAXIMILIANI. Crowned imperial eagle. (9) Bronze, 1489. Obverse: IONNES. BENTIVOLVS II BONONIENSIS. Bust to right of Giovanni II. Bentivoglio, head in biretta, hair long, cuirassed. Reverse: MAXIMILIANI in six lines.

Francia died in 1517. Some three years before this, Leonardo da Vinci (Francia's junior by two years), then in his sixty-fifth year and of whose own life but two more years were to remain, was busying himself with the invention of a device for punching out by means of a machine circular metal coin blanks, true in circumference, all uniform in size and weight.

Leonardo himself took a great interest in coin design. After he had gone from Florence to Milan in 1483, at the invitation of the usurping Lodovico Maria Sforza (Il Moro) who had established his power as guardian and nominal protector of his nephew, Giovanni Galeazzo Maria Sforza, Leonardo designed *testoni* for the Sforza currency. Undoubtedly Leonardo was then well-acquainted with the intricacies of die-cutting (as well as with those of gem-engraving), although the dies for the



THIS GROUP OF COINS IS ATTRIBUTED TO CELLINI. AT THE LEFT, A SILVER GILIO IS SHOWN (OBERSE AND REVERSE). LARGER CENTER ONES WERE MADE FOR ALEXANDER I, THE GOLD SCUDO (RIGHT) FOR POPE PAUL II

coins designed by Leonardo appear to have been cut by Caradosso, sculptor and medalist.

Rossi classifies the Sforza coinage of Leonardo's Milanese period as comprising (1) the gold *doppio testone* and the silver multiple (Giovanni Galeazzo Maria Sforza). (2) the gold *doppio zecchino*, the gold *zecchino*, the silver multiple of the *testone* and the silver *testone* (Giovanni Maria Sforza and Lodovico Sforza). (3) the gold *doppio testone*, the silver multiple of the *testone* and the silver *testone* (Lodovico Maria Sforza). Out of these we may pick with some certainty as being Leonardo's design, the silver *testone*. Obverse: LVDOVICVS. B. SF. ANCLVS DVX. MLI. Bust of Lodovico to right. Reverse: PP. ANGE. QZ. CO. AC. IANVE. D. ZC. Arms.

As Cellini had greatly pleased Pope Clement VII with his model for a papal jewel, the Pope again sent for him and offered him a post in the papal mint. At the interview Baccio Bandinelli, sculptor and painter, friend of Leonardo and enemy of Michelangelo, was standing by and suggested to the Pope that "these goldsmiths must have some person to draw the designs of these fine pieces for them." This remark put Cellini in a fury and he indignantly retorted that he did not want Bandinelli's drawings mixed up in his affairs, but that he expected to prove in a short time by his own skill in designing that Bandinelli would be having some cause for uneasiness as to his own reputation as a designer.

Not long after this, the Pope set Cellini to making a silver coin, equal in value to two carlins, upon which, says Cellini, "was his Holiness's head; on the reverse, Christ walking upon the sea, stretching out His hand to St. Peter, with this inscription round it: *"Quare dubitasti?"*" This *doppia ducat* piece was preceded by other gold coins by Cellini, which he describes in his *Treatise on Goldsmithing*.

At the papal mint in Rome Cellini succeeded Girolamo del Borgo as Master. July 1, 1529, he received his first payment as incumbent of that office; these payments continued regularly till 1534. He earned three *scudi* every morning he chose to devote to coin-engraving.

For Pope Paul III (Alessandro Farnese) Cellini made a gold *scudo*, obverse: arms of the Farnese; reverse: S. PAVLVS. VAS. ELECTIONIS. St. Paul, standing and a gold double *scudo*, ob-



POPE JULIUS II BY FRANCIA

verse: bust of Pope Paul III; reverse: the miraculous haul of fishes. In the beginning of this pontificate, Cellini was obliged, for political reasons, to leave Rome; he returned to Florence. It was there that Alessandro I de' Medici gave him employment in connection with designing and cutting dies for certain of the Florentine coins. It was then that he made the silver *giulio*, obverse: Arms; reverse: Saint John Baptist, seated, holding a book and a *mezzo-giulio*, obverse: similar; reverse: bust of youthful St. John.

Cellini's reputation in art, his fine designs for various coins, the attention he particularly called to these, the jealousy and emulation of the princes of Christendom in art patronage must all have had their part in advancing

coin design during the Renaissance.

The influence of the old masters on coin design was not confined to Southern Europe. Albrecht Dürer, for instance, made sketches for the *Statthalterthaler* of the Count Palatine Frederick in 1522, and drawings for the medal of the city of Nuremberg, a medal issued in honor of the Emperor Charles V, the year preceding. Dürer's interest in die-cutting was considerable: during his sojourn in the Netherlands he had collaborated with Jan von der Perre, a celebrated goldsmith and seal-engraver. Dürer's father was at one time in the service of the Bavarian mint at Munich. There he served as an assayer. Dürer himself supervised the cutting of the dies for the currency of 1517. According to another extant record, Dürer's advice was sought by the mint masters. Albrecht Altdorfer and Hans Burgkmair (friend of Dürer and father-in-law of Hans Holbein the Elder) were also employed by the mint. The influence of Lucas Cranach strongly affected the coin designs prepared by Heinrich Reitz, goldsmith of Leipzig, for the currency of the Elector of Saxony. It seems to me not improbable that the art of Holbein the Younger influenced the English designers of the coins of the currency of Henry VIII.

Coin-design owes much to the old masters. Two centuries ago Addison said: "Painters have not a little contributed to bring the study of medals into vogue. . . . Raphael had thoroughly studied figures on old coins. Patin tells us that Le Brun had done the same."



MEDAL OF POPE JULIUS II

THE EARLY AMERICAN COVERLET

BY EVELYN ABRAHAM

INTEREST IN HAND-WOVEN COVERLETS HAS INCREASED SINCE THE PRESENTATION
BY MRS. LAURA M. ALLEN OF A COLLECTION TO THE SMITHSONIAN INSTITUTION

AS ALL things early American increase in popularity the coverlet of our grandmother comes back into its own. There is scarcely an American family which does not cherish at least one such heirloom woven either for or by an industrious ancestor. Far greater than mere family or antiquarian interest, however, is the genuine beauty of these homely examples of the textile art. Now that hand-weaving is a pastime rather than a necessity, the weaving of coverlets has attracted the interest and proved the skill of several able artist-craftsmen. Mrs. Laura M. Allen has recently increased the growing interest by presenting a collection of American textiles to the Smithsonian Institution. This collection includes three hundred and three pieces of hand-weaving from twenty-three states and nine foreign countries. The oldest weaving in the collection dates from 1733, and the most modern piece was made in 1924. It is hoped that this display will prove the nucleus of an ever growing collection showing the history of the textile art in America.

Hand-woven coverlets as coverings for the great beds were a part of the household furniture of our forefathers in America from earliest days down to about the time of the Civil War. In the great homes of the South the mistress of the mansion, like a classic personage, superintended the weaving for the estate; in the smaller homes of the North and West each woman did her own weaving. These colonial women wove most of the cloth used on their estates or in their homes, but it was in the weaving of coverlets they took chief delight. As a spontaneous expression of beauty the coverlet is to American art as the rug is to the Orient. In fact, Oriental rugs and American coverlets have more in common than their folk origin. The eight-pointed star I have seen on a nomad rug from the Caucasus, and the small geometric figure of eight white squares I have

seen more than once: on a Yurak rug, a rug of Beluchistan and a rug woven for a pilgrim's offering at Mecca. Even more challenging is the pine tree border. The original symbolism of designs has been forgotten for more years than we can say, but it is interesting to note that our pine tree is strangely like the Egyptian Dibu, a pillar of the sky, emblem of Osiris and of the eternal duration of the dead. We know that our colonial weavers

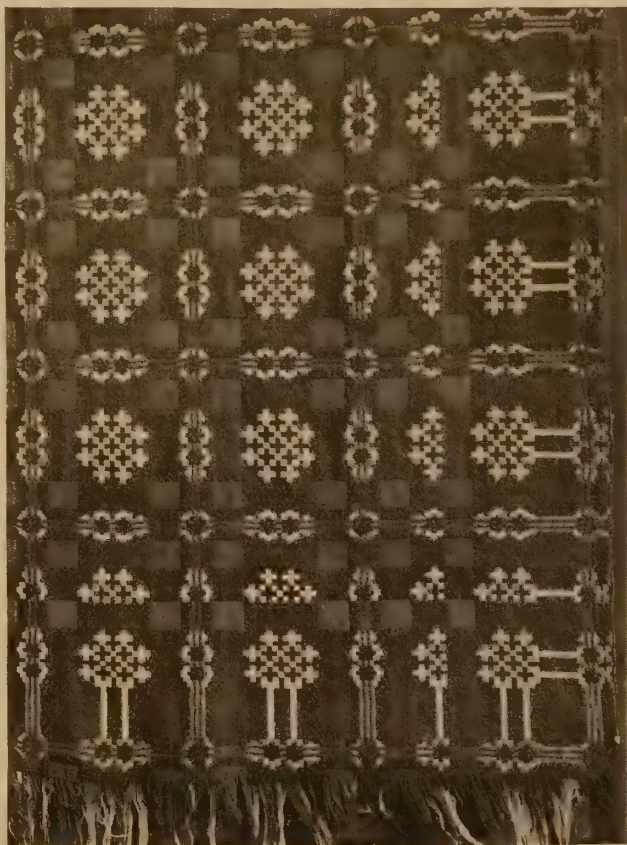
used traditional designs brought from their homelands, but the question of the origin of design and ornament is ever a puzzle for the wise.

The hand-woven coverlets most frequently seen have a geometric design of blue and white and are woven in two pieces sewed together down the middle. However, one occasionally finds a fascinating coverlet which is woven all in one piece, and the possible color combinations are limited only by the number of the home-made vegetable dyes. The lucky housewife might buy some of her dyes—brazil wood, fustic, and indigo brought from foreign parts—but the woman on the frontier, in the mountain settlement, found her colors in the woods, in the walnut and

hickory, sumac, pokeweed, wild indigo and alder of the forest around her cabin. The lasting beauty of vegetable dyes is a subject for poets; it is a joy taken from us by commercialism and chemicals.

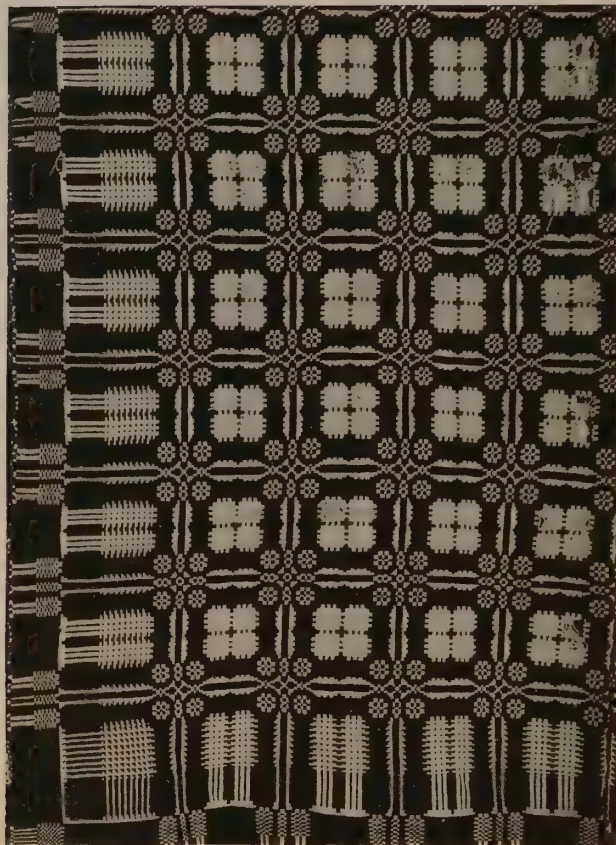
After looking over a number of coverlets one notes that they seem to fall naturally into three groups according to the weave used: the overshot, double woven and the Jacquard machine-made ones.

The overshot coverlet is the kind most often made by the pioneer woman in her home; it is the coverlet yet made in the mountains of Kentucky. The loom required is simple, the materials a home product. The men of the family sheared their own sheep and hackled the wool; the woman dyed and spun it herself. Then on her own

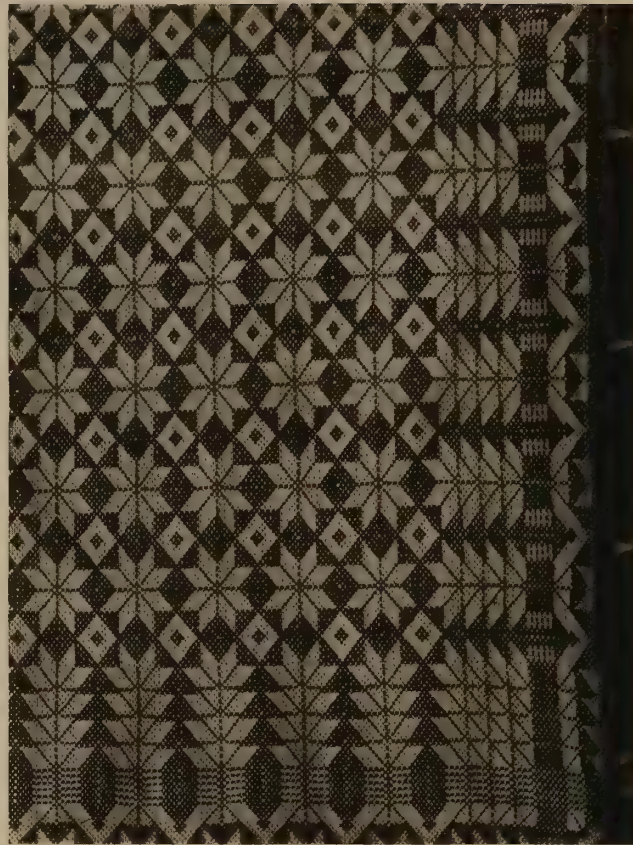


Courtesy of W. Hamilton Spence

A COVERLET IN DARK BLUE, ROSE AND WHITE



Courtesy of Mrs. Curtin Show



Courtesy of Miss Margaret Fox

THE DOUBLE WOVEN COVERLET IS IN BLUE AND WHITE. THE DESIGN IS THAT OF A SNOWBALL WITH AN UNUSUAL PINE TREE BORDER. THE SNOWFLAKE DESIGN IN ROSE, TAN, AND WHITE IS IN THE SUMMER AND WINTER WEAVE

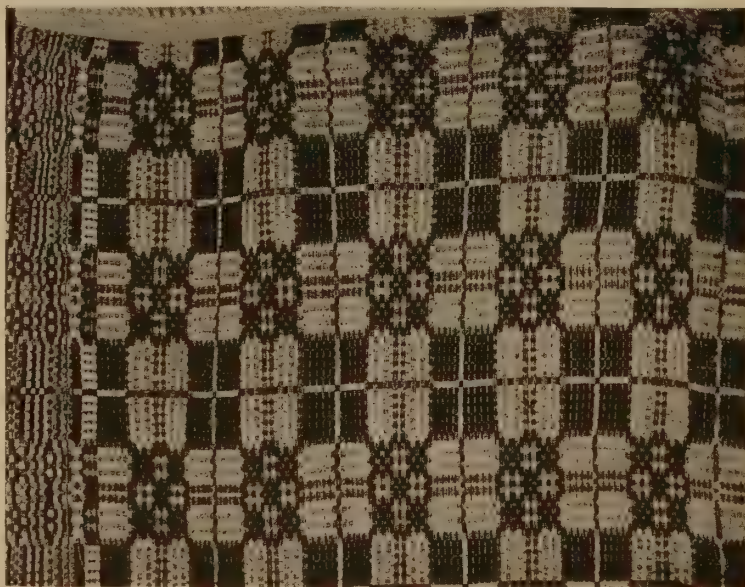
loom she wove the wool and cotton, or wool and flax, together in a design handed down to her from her European ancestry. If she was original, she might make a design of her own. When it is finished the overshot coverlet has a charming vagueness of pattern due to the blending of the dark wool and the white cotton stitches. The mountain woman gave names to her finished work, poetic names: Rose in the Wilderness, Alabama Beauty, Twining Vine, Catalpa Flower, Path of the Sunbeam; grotesque names: Spectacles, Cat Paw, Orange Peeling, Hen Scratch; names patriotic, historical, prosaic and celestial which have been recorded in the interesting *Book of Hand-Woven Coverlets*, by Eliza C. Hall.

With a growing population industry became more specialized. The professional weaver made his advent. Eighty years ago every small town had its professional weaver and through the countryside he sometimes wandered in fine weather; to-day he is as extinct as the minstrel, as rare as

the mediæval craftsman. One such was John Landes who lived during Revolutionary days. He carried with him to show to prospective customers a book of patterns, well-drawn patterns, some in black and white and some in colors which you may now see in the Pennsylvania Museum. Undoubtedly the double woven coverlet was sometimes made by the woman of the family, but most often she spun and dyed her yarn and took it to the professional weaver who wove from stock designs. The double woven coverlets are slightly more difficult to weave. They are made of two distinct webs which

interlace along the pattern blocks; the design is clear cut.

There is a rarer, typically American weave called the summer and winter weave, which is a cross between the two preceding weaves. Like the double woven coverlets, the colors of the design are reversed. That is, one side shows the pattern white on a blue background and the other side shows the same pattern blue on a white background. Unlike the

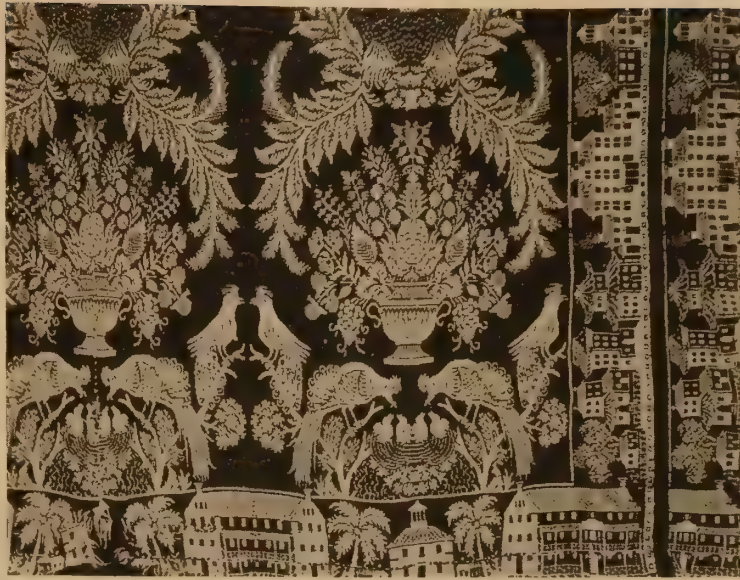


Courtesy of Miss Sara High

COVERLET WOVEN BY NANCY HAYDEN, A MENNONITE WOMAN

double-woven coverlet the two webs cannot be separated.

In the three weaves we have been discussing, the simplicity of the loom used limits the design to a certain extent and makes for a charming restraint of geometric pattern. Then came the industrial revolution, for better or for worse. When the Frenchman Jacquard invented his weaving-made-easy machine it was a great step forward for the textile industry, but it was the death of coverlet beauty. The Jacquard loom ushered in what we shall call the florid decadence. The bride-to-be spun and dyed her wool and took it to the weaver as of old. The finished article as we see it to-day is quaint and interesting. As a document of family or national history who would not cherish a coverlet with her own great-grandmother's name woven in the corner and the date of eighty or ninety years ago, or one with patriotic eagles and entertaining pea fowls luxuriating amidst tropical foliage? The texture of the hand-spun wool is grateful to the touch, the designs are



Courtesy of Mrs. M. C. Stuck

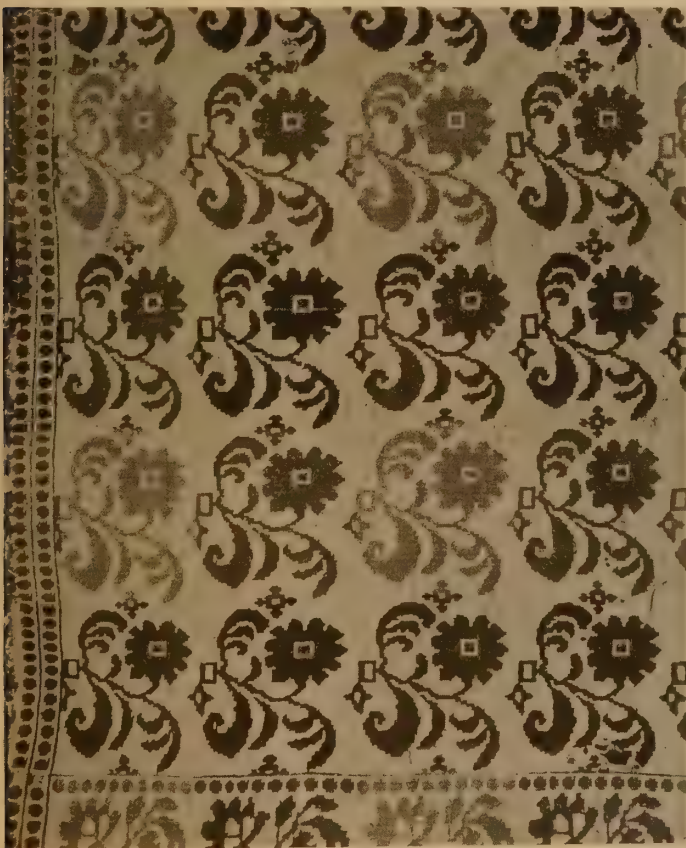
BLUE AND WHITE COVERLET WITH BOSTON TOWN BORDER

sometimes graceful, but on the whole these Jacquard affairs are a gaudy lot, lacking the simplicity and restraint of design which is the charm of the earlier ones.

Of course the simpler looms were still used in the country districts; in Kentucky they were never in disuse, but about the time of the Civil War, coverlets went out of fashion. At present the genuine beauty of the old designs, the poetic appeal of some of their

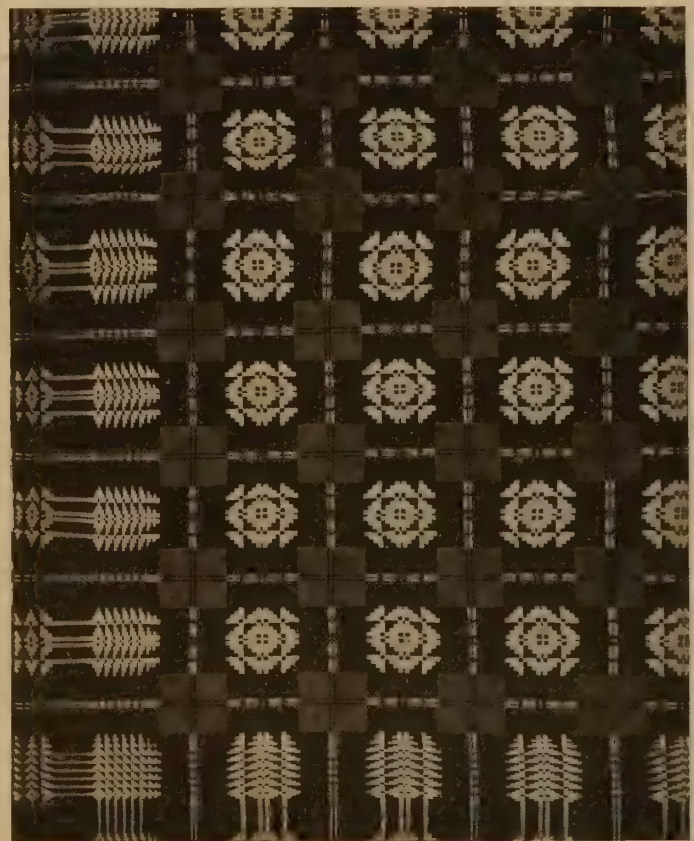
names, the renaissance of interest in all things colonial, has caused a revival of hand-weaving, and the hand-woven coverlet in particular, which bids fair to be permanent.

There are many fine modern weavers among the mountain women of the South—women who use their grandmothers' dye pots, looms and drafts. These drafts are especially interesting objects. In appearance they are like old music, and to those who understand their symbols they give directions for coverlet pattern weaving. People in other parts of the country have likewise



Courtesy of Mrs. Sarah Ann Johnson

A UNIQUE DOUBLE-WOVEN COVERLET IS IN WHITE, DARK BLUE, ROSE, AND A TWEED-LIKE MIXTURE OF ROSE AND BLUE. A VARIETY OF THE LOVER'S KNOT (RIGHT) IS COMBINED WITH A BORDER IN THE PINE TREE MOTIF



Courtesy of W. Hamilton Spence

been weaving with artistic success: Mrs. Allen, whom we have already mentioned; Mrs. Mary Atwater, who has a weaving shop in Cambridge, Massachusetts; Miss Ella Hoffner, one time instructor in weaving at the school for the blind, Faribault, Minnesota; W. A. Davis, whose work won a gold medal from the Chicago Art Institute, and many another.

Coverlets of later date, but which are not of the home-woven variety do not for this reason evince the same restraint and repetition in the decoration. Rather these display considerably more freedom equally in the greater number as in the diversification of the motifs.

Thus while many of the earlier patterns are distinguished and known by names, derived from the actual decorative form of the weave, such as Checkers, Stripes and Squares, Bricks and Blocks, more modern examples manifest less direct relationship with the poetical nomenclature, that has been applied to the various designs.

But even if some doubt must remain regarding the actual origin of many of the ornamental weaves we may at least with some certainty speculate as to their association with the Oriental symbolism of which mention has been made. Nor would it be extravagant to suggest Chinese origin with the pattern of a coverlet on one of the beds at Washington's home, to which the name Mount Vernon has been given, the earlier name being unknown. Here we have a center of dark rectangles divided by white bars, while around this main

design are other and similar shapes arranged in diagonal formation. But if no closer Oriental analogy to this can be found than the Spanish grill or the Chinese chess-board, a more distinct connection is evident in the arrangement of the three broken lines at the ends of the bars and in other positions, these latter undoubtedly being allied to the emblem composed of similar broken lines, and which the Orientals use in various forms as the Pa-Kwa or "clue to the secrets of nature and being."

Similar inspiration is traceable in the various motifs of the coverlet with the Boston Town border, illustrated with this writing. For as is evidently the case, the artist designed the bodies of the birds from the barn-yard fowls, there is little doubt of their elaborate tail feathers and general arrangement having been inspired by the exotic pheasants that appeared on early porcelain and which like other motifs were adapted by the porcelain painters from the Orient. And while the urn-shaped vases and the garlands above are perhaps more reminiscent of the classic, here also may be traced a similar Eastern origin. And that variety of the lover's knot combined with the curious blossom-like device might equally be an occidental evolution from the Buddhist symbol, which consists of interlaced lozenge-shapes, although the actual blossom would rather recall the Elizabethan rose found on woodwork as well as in early fabrics. Many other patterns are interpretations of tapestry designs.



Courtesy of Mrs. Ella Andrews

A POPULAR DESIGN OF THE '40'S WOVEN ON THE JACQUARD LOOM IS ILLUSTRATED IN THIS COVERLET. IT IS A WILD ORGY OF COLOR. NOTE THE INTERESTING INFORMATION WHICH IS WOVEN IN THE LOWER LEFT HAND CORNER

NOTES ON CURRENT ART

A RECENT addition to the Frick collection is seen here in the portrait of Madame la Comtesse d'Haussonville, by Ingres, which is the first purchase to be announced since the death of Mr. Henry C. Frick, although it is understood that other additions to the collection have been made.

The painting was finished in 1845, after Ingres had worked on it four years.

After it was completed the painter wrote to M. Marcotte (June 28, 1845): "At last I have finished the portrait, which, having ceased to intrude upon my peace of mind, has proved a complete success during the four days it has been on exhibition in my home. Relatives, friends, especially the dear good father, were delighted with it and did not raise the slightest objection to it. Finally to crown the work M. Thiers came with the lady to view the portrait and remarked several times humorously, 'M. Ingres must have been in love with you, to have portrayed you thus.' But even this does not cause me to feel pride; in fact I think that I have hardly done justice to the beauty of this charming model." This period

was the one of the artist's greatest success. He had returned from his second visit to Italy and the honors which he began to receive culminated in 1855, when at the exhibition of a collection of his works in the Universal Exposition he was made a Grand Officer of the Legion of Honor. Of the several studies made for this portrait one is now in the Fogg Museum of Art in Cambridge.

THE library of architectural books and prints collected by Pierre Fontaine in Paris one hundred years ago has been purchased by the Art Institute of Chicago and is now in the Burnham Library of Architecture. Pierre Fontaine of the firm of Percier and Fontaine was one of the architects to Napoleon I. The collection contains a large number of important eighteenth century engravings as well as documents and drawings of the Empire style.

A SWISS Gothic interior has been presented to the Brooklyn Museum by Mrs. William Hamlin Childs for the new galleries of mediæval and Renaissance art. This interior bears the date of 1517, and belonged to the rectory of Casaccia in Bargaglia (Grisons). Similar rooms are exhibited at the Zurich Museum but this is the first of its type which has been brought to this country.



Courtesy of the Wildenstein Galleries

PORTRAIT OF MME. D'HAUSSONVILLE BY J. A. D. INGRES

THE American advisory committee for the twenty-sixth international exhibition of the Carnegie Institute, which will open in Pittsburgh on October 13, consists of Eugene Speicher, Horatio Walker, Henry Lee McFee, Eugene Savage, Andrew Dasburg and Abram Poole. This committee will make up the list of American artists to be invited to send paintings and they will also serve as a jury to pass on paintings submitted by American artists. Mr. Homer Saint Gaudens, director of Fine Arts at Carnegie Institute, is now in Europe to select paintings to represent Germany, Italy, Spain, France and England. The coming International is being held under the patron-

age of the Secretary of the Treasury and Mr. Richard Beatty Mellon whose generosity has made the exhibition possible this year.

THE portrait of Thomas Carlyle by James McNeill Whistler, which appears here, was shown in the first exhibition of the Associated Dealers in American Paintings in New York last winter and has recently passed into a private collection. It was for some time in the possession of a Boston collector who placed it as a loan in the Museum of Fine Arts. This profile will at once be recognized as related to the great portrait of Carlyle in the Glasgow Art Gallery for which it was doubtless a preliminary study.

ONE of the oldest art societies in the country, the Two by Four Society of St. Louis, has recently announced that it will offer an annual medal, to be

known as the Claude Monet Medal, to the artist of any nationality who exhibits the best work in any of the public galleries of that city. The society extends the eligibility for the award to creators in any of the fine arts and it will be made by the unanimous consent of the members. The medal, which has been designed by Victor S. Holm, bears on the obverse the portrait of Monet and on the reverse a space is reserved for the name of the recipient.

MR. L. C. HANNA, Jr., of Cleveland, has presented to the Cleveland Museum the sculptured head of a goat, reproduced here, which represents the archaic Greek period of about 500 B.C. It is of limestone and is painted red. Mr. Rossiter Howard, curator of classical art, suggests that this bucking goat may have been one of a pair in heraldic opposition. "There is already such a pair of goats in the Garden Court in low relief on the outside of each support of the marble table from a Roman villa at Bosco Reale," he writes. "A much earlier pair surmounts a stele in the National Museum at Athens. There the beasts are bucking above a wine cup, suggestive of a relation to Dionysos. But the new Museum head is from a life-size goat, not in relief but in the round, and much too large for a grave stele. Perhaps the group was from a small pediment of a temple of Dionysos. The writer remembers no precedent for such pediment sculptures; but there are similar arrangements of lions on certain tombs of Asia Minor, and the goat has an Asiatic flavor common in archaic Athenian art. Wherever he came from he has the high tension power of early Attic art."

THERE is reproduced here one of the bind-



Courtesy of the Cleveland Museum of Art

ARCHAIC HEAD OF A GOAT FROM THE GREEK PERIOD ABOUT 500 B.C.

trustees the "George W. Stevens Gallery" in honor of the late director of the museum, who was particularly interested in forming a great collection of early manuscripts and printed books. The collection goes back to the Nebuchadnezzar cylinder of the sixth century B.C. and includes Egyptian papyri from the find at Oxyrhynchus, liturgical books of the thirteenth and fourteenth centuries, the first illustrated Caxton book, *Mirroure of*

the World, and numerous books in rare bindings by the Deromes, Le Gascon, Clovis and Nicholas Eve, Samuel Mearne and Roger Payne.

MR. ARTHUR SACHS of New York has recently endowed *Art Studies*, the annual joint publication of the art departments of Harvard and Princeton Universities, with a fund which will provide it with a sum of \$7,500 a year. During the four years of its existence this publication has performed a distinct service for the prestige of the American scholar in a field where the names of European experts have been unchallenged. In presenting this annual record of the researches and opinions of the most eminent American experts in mediæval, Renaissance and modern



Courtesy of the Toledo Museum of Art

ONE OF THE BOOKBINDINGS MADE FOR JEAN GROLIER

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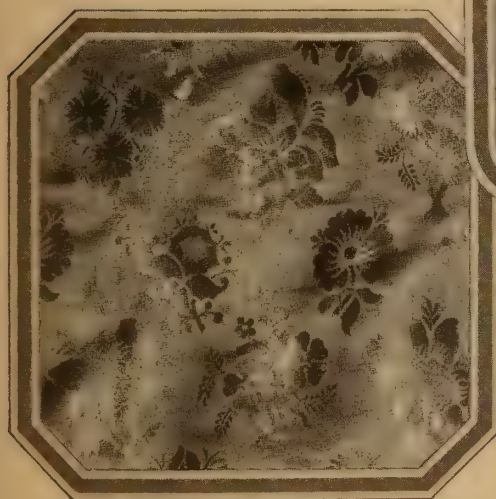
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A latticed design, reminiscent of William Morris, is shown on a jaspé ground. In mulberry, vert, crimson and gold

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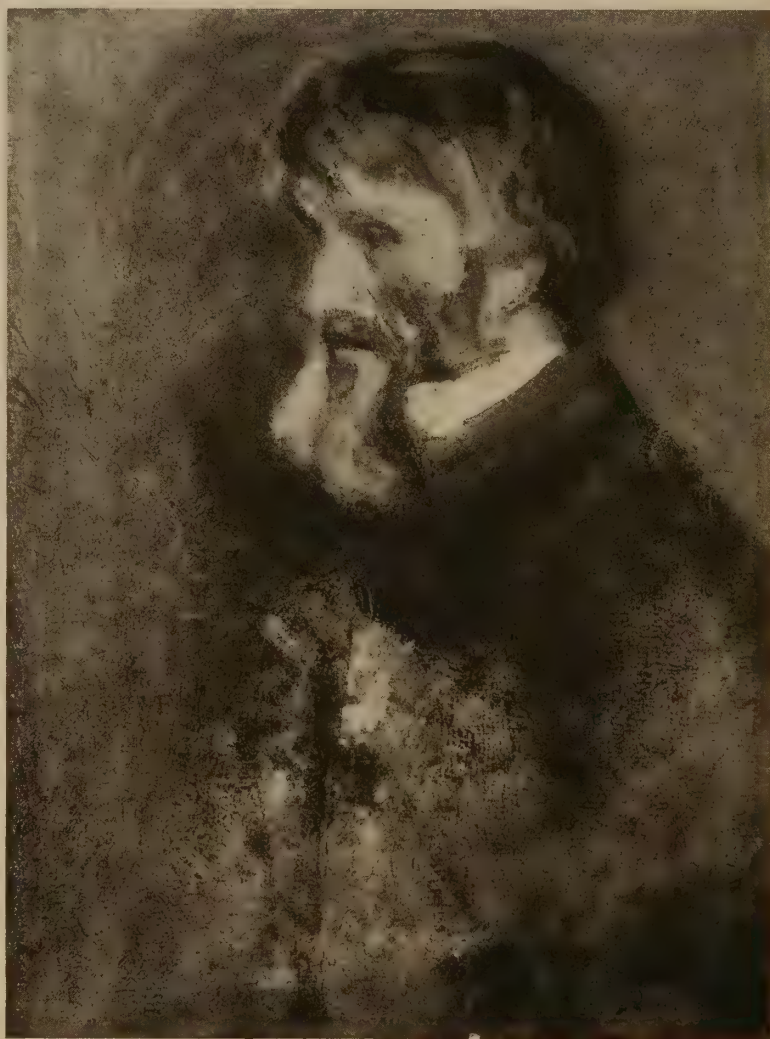
art, *Art Studies* wins the gratitude of every American student whose examination of the authorities in almost any province of art takes him with unfailing directness to German and French sources. Without any undue flourishing of the flag in a field which should in every sense be an international one, it is highly satisfying to find that some of our contemporaries are eliminating the inequalities.

AN HERALDIC window to the memory of John Tradescant, botanist and collector, has been erected in the Old Ashmolean at Oxford by the Garden Clubs of Virginia in recognition of the fact that this scientist, who visited Virginia twice before the middle of the seventeenth century, included examples of Virginia flora in the Tradescant Museum, now included in the Old Ashmolean. The window is described in the *Journal of the British Society of Master Glass-Painters* (April, 1927) as bearing the coat of arms of Tradescant, his shield being surrounded by a wreath of Virginia spiderwort, named after its discoverer, *Tradescantia virginica*. The dates of his two visits, 1642 and 1654, also appear and the inscription composed by Mr. J. U. Powell, of St. John's College, "*Quos arbusca juvant celebrant hunc Virginienses, auspice quo nostris sua frons innascitur hortis.*"

THE announcement of the Rochester Municipal Museum that in the future it will accept no loans except under certain conditions is one which required definite courage to make. Without wishing to discourage the generosity of collectors the museum had adopted this policy as a step toward building up aggregations of complete and significant material. Material that is not of sufficient importance will not be allowed to take undeserved space. It will also be easier under the new system for those in charge of the collections to keep a definite goal in sight, making the suitable additions permanent ones. The announcement given out by the Museum in explaining this move says that "the immense amount of care, clerical oversight and bookkeeping necessary to segregate loans makes it advisable for the Museum to own all the specimens within its walls. For this reason the

institution will plan its exhibitions and then deliberately seek the illustrative specimens by gift or purchase. In this manner the Museum will control its exhibits and not feel that at any time a key specimen may be withdrawn."

PRIZE winners at the International Water-color exhibition at the Chicago Art Institute are headed by Charles Hopkinson who won the Mr. and Mrs. Frank G. Logan medal and prize of \$600 with his painting entitled *Lung Arno, from a Window in Florence*. The Logan medal and prize of \$300 went to Carl Schwalbach of Munich for a figure subject, *Girls Listening*, and Felicie Waldo Howell won the William H. Tuthill prize and \$100 with a small water-color, *The Chef*.



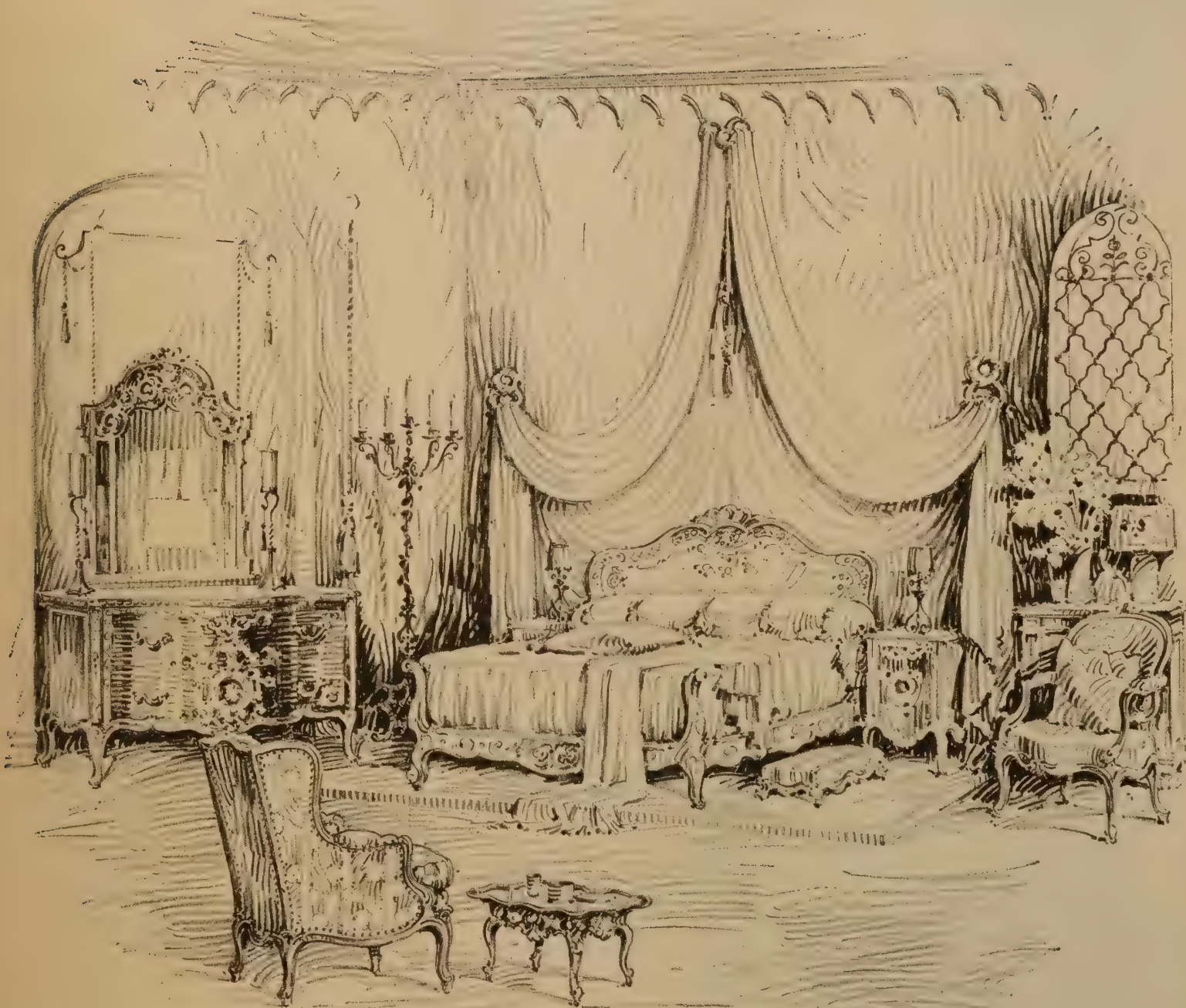
Courtesy of the Babcock Galleries

PORTRAIT OF THOMAS CARLYLE BY JAMES MCNEILL WHISTLER

THE Arts Council of the City of New York, although having only a brief half year of existence to its credit, has already accomplished certain of its aims in the line of presenting art to the people. Through the initiation of the National Academy of Design and the Architectural League of New York, committees of fifty-two art societies are now able to work through the Arts Council in a program of education. One of the movements undertaken is the establishing of an industrial art school for New York; another is the founding of community art groups within local centers covering a radius of fifty miles from City Hall. These centers are to provide exhibition space for the graphic and

plastic arts and will contain concert halls and stages, the purpose being that these groups or centers will promote a familiarity with all the arts in the manner that the branch library promotes the reading of books.

Alon Bement, C. Paul Jennewein, George K. Gombarts, Harding Scholle, and Leon Dabo, are advisors. Officers are John G. Agar, president; John H. Finley, vice-president; Ernest K. Satterlee, secretary; Otto H. Kahn, treasurer; Mrs. John W. Alexander, chairman of the drama group; Kate Oglebay, vice-chairman of the drama group; Harvey Wiley Corbett, chairman of the design group, and Florence N. Levy, executive secretary.



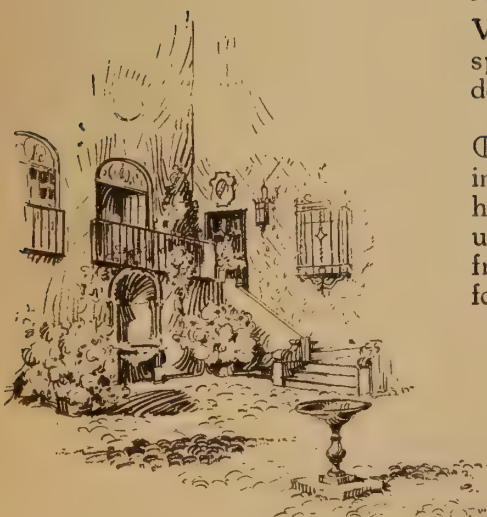
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A SHELF OF NEW ART BOOKS

IL BRONZO E IL RAME NELL' ARTE DECORATIVA ITALIANA.
 (Bronze and Copper in Italian Decorative Art). By ARTURO PETTORELLI. Brentano's, New York. Price, \$12.50.

IN successive and fully illustrated chapters Signor Arturo Pettorelli traces the whole historical development of bronze and copper in Italian decorative art from the times of the Etruscans to the latest efforts of the Fascisti. Those who claim that evolution in art is a matter of progressive unfolding will find here something to make them pause. It is one of the ironies of art, particularly of decorative art, that the earlier work, even the primitive, seems to possess inherent qualities of beauty that are completely lost in modern examples. Such, at any rate, seems to be the case in Italian decorative bronze and copper. One may linger luxuriously through these pages, studying at leisure the splendid examples reproduced—no less than three hundred and eighty-five of them in all—and ponder over the progressive deterioration of an ancient and honorable craft.

Signor Pettorelli first takes up Etruscan and Roman bronzes, illustrating his points with splendid examples from the celebrated Barberini collection in Rome, the Archæological Museum in Florence, the Etruscan Museum at Cortona, and other notable institutes in Europe. His second chapter is devoted to palæo-Christian and mediæval bronzes, among which we find some of the more magnificent examples of ecclesiastical art, including many of the decorated bronze portals of earlier Italian cathedrals, such as Pisa, S. Zeno Maggiore at Verona, Ravello, and St. Mark's in Venice. The third section of this splendidly documented work deals with the bronzes and

(Continued on page 82)

THE REVALUATION OF LUCAS CRANACH

(Continued from page 25)

modernity, a herald of the great epochs of illustration. Cranach is the perfect expression of purity, of sweetness, the painter of the Christian gentleness which one might legitimately expect from the companion of Martin Luther and of Melanchthon, the good burgher, apothecary, printer of Wittenberg, who read into the heads of those whose portraits he painted the gentleness and virtues of his own soul.

In all of them is youth, springtime, purity. The reds and blacks, the purples and carmines of the draperies sparkle on the green carpets of lawns; and there is obvious and innocent, yet sensuous, delight in fresh colors and richness of tones. But there is nothing childlike in the skill, in the craftsman-ship, and in the concentration of interest. The self-portrait in the Uffizi in Florence, showing Cranach as an old man, reveals his intelligence, his gentleness, his power. This portrait belies the assertion that here we have to deal with a "rustic" talent.

Critics of this *pictor celerrimus* have in the past been too ready to draw conclusions concerning his art from biographical details. Because he was a good burgher of Wittenberg and even for a period its burgomaster, Louis Réau declares that there was nothing aristocratic in his painting. Conceptions of the mean of aristocracy vary widely. There is elegance surely in those exquisitely painted figures of an Edenic world; refinement in the reticences, subtlety in his appreciation of physical beauty trembling on the threshold of maturity. There is never the faintest hint of vulgarity, of grossness, nor the remotest suggestion of any fonds of basic paganism, as we may find in the Italians. Botticelli's *Venus* in the Kaiser Friedrich Museum in Berlin seems to be frankly and ripely meridional in comparison with the suggestive and reticent figure of Cranach's found in the same institution. The *Venus* in Frankfort possesses the same humorous elegance. Accepting the same themes, the same problems that have confronted artists always, Cranach possessed the rare power of stamping all with his own imprint. His aim was not so much variety of expression, but instead, perhaps too often repeated, the intensity of his own vision. One model as a type of nude feminine grace appealed to him untiringly, whether the subject be Eve, Diana, Lucrèce, or Venus. If by chance some arrangement or composition pleased him, he ecstatically repeated without alteration. This has been denounced as evidence of poverty of imagination. But if his critics had more insight, they might see that instead this is the sign of his delight in beauty, and the power of his sustained worship of it.

Widening interest of Cranach, both here and in Europe, may be accepted as a sign that collectors, connoisseurs and even critics, are finally learning to appreciate neglected or depreciated masters because that work contains essential and unalienable values, intrinsic values which exist independently and not merely in relation to the merits of more generally praised masters. We are learning finally to appreciate one artist without depreciating another. Our rediscovery of Lucas Cranach signifies the discovery of a newer, a more inclusive and a more elastic method of appreciation.

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I.S.—6-27

A SHELF OF NEW ART BOOKS

(Continued from page 80)

coppers of the Renaissance and the *Cinquecento*. In this period one notes the beginnings of a decline, the confusion of *media*, the intrusion of pictorial aims to the detriment of decorative integrity, the advent of the rococo, and inevitably a decline in craftsmanship. Nevertheless, as in certain Roman fountains designed by Giacomina della Porta, there is evidence of splendid vitality and exuberant joy. The fourth section of the present work, devoted to the *Seicento* and *Settecento*, presents this spirit carried to glorious fruition, to that ripeness that inevitably precedes rapid and immediate decay. Yet who can withhold admiration from the splendid examples presented by Signor Pettorelli, examples generously yet withal discriminatingly selected from the four corners of Italy?

The final section of the book is devoted to the neo-classic revival and modern examples, including war memorials. The less said of these the better. Though the captions are, like the text, in Italian, the whole story of decorative bronze and brass in Italian decorative art may be read in the splendidly reproduced photographs. Here is a book for architects, metal workers, collectors of small bronzes, and, in fact, for everyone interested in Italy and art. The author, an authority splendidly equipped to make this compilation, has included a long and comprehensive bibliography of the subject.

ROBERT ALLERTON PARKER.

THE SPANISH HOUSE FOR AMERICA. By REXFORD NEWCOMB.
J. B. Lippincott Company, Philadelphia. Price, \$3.50.

PROBABLY Mr. Newcomb would be the first to disclaim any extravagant praise of his latest volume as an epochal contribution to architectural literature. *The Spanish House for America* is quite frankly a practical handbook intended for prospective builders and for those seeking, for the first time, information concerning Spanish architecture. But within the confines of the little volume, numbering only one hundred and sixty odd pages including the plates, the reader will find a great deal of dependable information, logically and conveniently arranged. That some of it may serve only to refresh the memory is the reader's good fortune rather than a defect of the author's book.

Especially commendable is Mr. Newcomb's discussion of the local variants of the Spanish, more particularly of the Spanish-Mexican, type of dwelling as they were evolved in the West and Southwest. These New World derivatives, which are nothing more than the original prototypes worked out in available materials and to some extent influenced by existent Indian architecture and the topography of the surroundings, form an invaluable point of departure for present day building practise. The photographs show that the modern examples based upon them are quite likely to possess the same virtue of seeming indigenous to their environment.

In a volume as slender as the present one it is obvious that the author could give little more than a fleeting glimpse of the various elements of Spanish architecture. The construction of the exterior and interior, the various types of doorways, windows, and balconies, as well as other Spanish features, are treated briefly, but never superficially, with illustrations of historical and modern examples. The book also contains practical information on modern materials which stimulate the effects of the old, and other suggestions for adapting the past to meet present day needs. Mr. Newcomb has very wisely emphasized the importance of brilliant sunlight as a prime requisite to the success of the Spanish house. Being essentially a "sun-begotten" architecture "it is only in such situations as parallel the climatic conditions of Old Spain that the Spanish type of house is logical or practical."

HORACE WESLEY OTT.

TRANSFORMATIONS. Critical and Speculative Essays on Art. By ROGER FRY. Brentano's, New York. Price, \$10.00.

As in his earlier *Vision and Design*, in this volume Roger Fry remolds and manipulates into new and permanent form articles originally published in the weekly and monthly press. This distinguished British aesthete, sometime curator in our own Metropolitan Museum, remains without question one of the all too few art critics in English who have been able to synthesize into a coherent unity a view of art that embraces in its catholic appreciation the earliest as well as the most modernistic manifestations.

In the initial essay, *Some Questions in Esthetics*, Mr. Fry restates and clarifies his own method of appreciation and his own scale of values. This initial *credo* or *apologia* is absolutely essential in the clarification of ideas, both for the critic and the reader. Such a profession should, perhaps, be the first prerequisite of all good art critics, for most of them fail by neglecting to clear up the confusion concerning their own relation to their material and to their readers. Because of his own indefatigable interest in every phase of plastic expression, Roger Fry succeeds always in holding our attention, in

(Continued on page 84)

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A SHELF OF NEW ART BOOKS

(Continued from page 82)

awakening the reader's interest in the varied phases which appeal to him. On the other hand, his appreciation seems almost too catholic, too all-embracing, too scattered. What it has gained in extension, one begins to suspect, it may sacrifice in intensity. A mind which can jump from the sculpture of the T'ang dynasty or the Chou dynasty to the caricatural nihilism of a Rouveyre, from Fra Bartolommeo to Pablo Picasso or André Derain, may indeed possess complete comprehension and erudition, but such a mind can with difficulty awaken or recreate its own powers in the minds of others. Roger Fry's weakness as an æsthetician is nowhere more apparent than in this embracing and all-too-inclusive type of appreciation. At times he seems open to the charge of dilettantism; at others there creeps into his work a certain provincialism of aspect, a provincialism characterized essentially by genial gullibility. This is especially marked when he is attaching too much importance to the production of his own little group of friends. This fault should not blind us, however, to the more essential fact that Roger Fry has a first-hand knowledge of what he is writing about, that his appreciation is keen, and that he possesses the secret of reawakening that interest, of transmuting it, through the medium of the printed work, to minds less cultivated than his own.

Besides æsthetics, in the present handsome volume, Mr. Fry turns his attention to such diversified subjects as *Art and the State*, culture and snobbism, neglected aspects of the *Seicento*, John Singer Sargent, London sculptors, book illustrations including those of E. McKnight Kauffer for *The Anatomy of Melancholy*, Vincent Van Gogh, Seurat, and modern drawings. The volume is illustrated by thirty-six plates and a number of illustrations in text.

R. A. P.

SKETCHING FROM NATURE. By F. J. GLASS. *Charles Scribner's Sons, New York. Price, \$3.00.*

AMATEUR sketching for personal pleasure is a delightful recreation which is misunderstood so generally that it is seldom practiced. There is a usual assumption of inferiority which makes even a rough sketch in pencil impossible, no matter how desirable. We are all artists enough, however, for some kind of personal expression, if only we are alive enough to feel something to express, and there is no greater pleasure than recording in some manner the things we have been made to feel. Genius is not necessary, nor even training, but merely perception and appreciation and intelligent effort. A book such as this points the way to the enticing possibilities which are open to any amateur who will only have a desire for expression and confidence in his ability. As the author says in his introduction, “A fine personality strengthened with a well stored mind is calculated to produce great art. . . . If within us is a love of beauty and a desire for harmony, we shall find that Nature provides us with a wealth of material wherewith to express our love and desire.”

This volume is throughout a handbook rather than a textbook. There are suggestions as to composition and the handling of materials and many pictures which are valuable supplements to the text. The author's æsthetic viewpoint is conservative but is never once didactic. He is instead a fellow-explorer with his readers and his enthusiasm for his hobby is contagious and exhilarating.

E. T.

CHARLES DEMUTH. Edited with an Introduction by A. E. GALLATIN. *William Edwin Rudge, New York. Price, \$8.50.*

SOME twenty-eight of Charles Demuth's water-colors have been reproduced by the “aquatone” process in this exquisite specimen of the book-maker's art. These studies include the illustrations made for Henry James' *The Turn of the Screw*, and other stories, the earlier vaudeville sketches, as well as later landscapes and studies of fruits and flowers, including a frontispiece in color. One may follow the development and the fruition into maturity of a water-colorist who has won for himself a distinguished and unique place in contemporary American art. Yet neither our admiration for Charles Demuth nor for the beauty of the printing and the paper in which Mr. Gallatin's gallant gesture of appreciation is embodied should blind us to the limitations of these reproductions. Those who have responded to the brilliance and intensity of Mr. Demuth's water-colors must admit that here, translated into the alien medium of half-tone, too much of their sparkle and vibrancy has somehow been lost. In its urbane sophistication and careless irrelevancy Mr. Gallatin's little essay expresses too much and much too little. And despite the physical beauty of the volume, the perfection of the printing, the attractiveness of the format, it is the more regrettable that errors in proof-reading and typography, some of them repeated, should mar the appearance of the monograph and should thus detract from that totality of effect that has quite evidently been the ideal of the author.

ROBERT ALLERTON PARKER.

(Continued on page 86)



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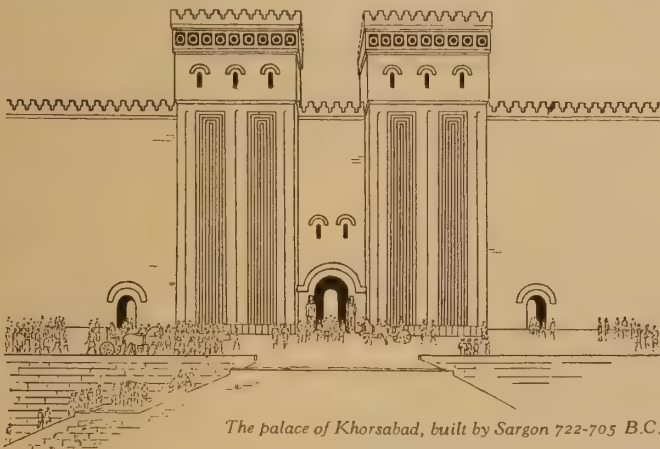
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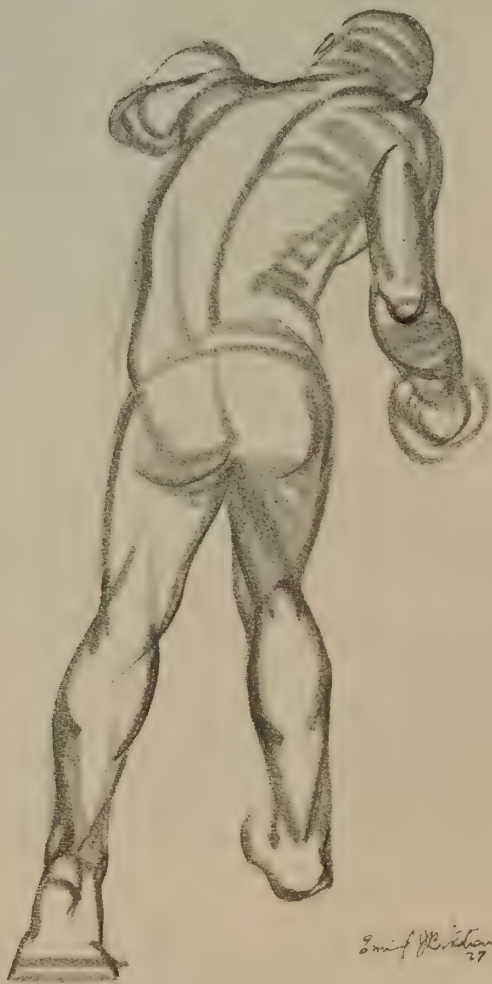
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(Continued from page 84)

THE SMALLER HOUSES AND GARDENS OF VERSAILLES: 1680-1815. By LEIGH FRENCH, JR., and HAROLD DONALDSON EBERLEIN. The Pencil Points Press, Inc., New York. Price, \$6.00.

THE homes depicted in this volume were built by personages of the king's court at Versailles and were designed for the purpose of giving their owners some degree of privacy and escape from the formality which was necessary in their residence at the palace. The type of architecture exemplified in them is therefore unique, as they arose from a demand which could only exist in such a system as that evolved at Versailles. In a few pages of text the authors set forth the salient features of the architecture and the rest of the book is given over to more than two hundred and fifty splendidly reproduced photographs. Full views, details, vistas, garden views, interiors—these photographs form a valuable record of the architecture of these charming homes. The book is published as part of the "Pencil Points Library," which presents in a practical form books which are of especial interest to architects, draughtsmen, and students.

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Number 1; HUNTING. "The Studio," London. American agents, B. F. Stevens and Brown, Ltd., 21 Pearl St., New York. Price, \$1.40.

IN connection with this volume, which is the first of a series, we are told that an endeavor has for many years been made to perfect color reproduction and that the publishers "have at last in a great measure" achieved satisfactory results. In this modified claim it is not difficult to see that the publishers hope to attain a greater definitiveness of colors and to evolve a method of preventing the various shades commingling. That this is essential is evident from the tendency being distinctly apparent in more than one of the eight plates which comprise the present volume, and it is to be hoped that success will eventually reward the various experiments to the elimination of the "running" of the colors. Once such a method is successfully discovered the never ceasing popularity of sporting prints will receive further fillip, by reason of the fact that fine reproductions of the famous old sporting painters, printed in color, will be within the reach of those who, while admiring these attractive subjects, are debarred

(Continued on page 90)

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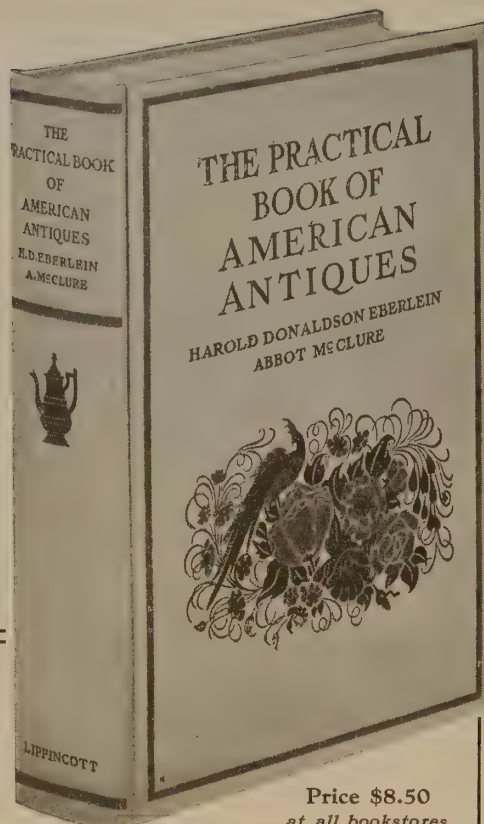
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A SHELF OF NEW ART BOOKS

(Continued from page 86)

from possessing them because of the high prices which obtain. But if the color work of the present book is not entirely "controlled," the importance of the publication is such as to cause us to look for that perfection which doubtless the publishers anticipate attaining.

MASTERPIECES OF ITALIAN PAINTING: Number 1; FLORENTINE SCHOOL. *Francis Pristera, 19 Barclay St., New York. Price, \$3.00.*

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While perhaps it is to be regretted that the book does not contain more illustrations of individual examples, rather than those of settings in which figure subjects are predominant, there are nevertheless many plates from which the reader will gain considerable assistance when these are taken in connection with the well prepared text. At the same time we cannot refrain from the observation that some of the illustrations of the larger pieces are not reproduced with that definiteness of outline of the moldings and decorative motifs usually so to be admired in the Lippincott publications. That the text is written after considerable study and with knowledge of the subject is apparent, but though the information is interestingly imparted there are occasionally tendencies toward unnecessary prolixity. The division of the book into chapters in which the more correlated provinces are severally treated will prove of great value in avoiding confusion to the young student, and the clarity with which the diversified characteristics of the woodwork of the various districts are described should leave no doubt in the mind of the reader. In fact, many salient points are brought out by the authors in an uninvolved manner which not only retains the layman's interest but permits him more readily to remember important data.

E. W.

JAMES McNEILL WHISTLER: Modern Masters of Etching. Introduction by MALCOLM C. SALAMAN. *The Studio, London. American agents, B. F. Stevens and Brown, Ltd., 21 Pearl St., New York. Price, \$1.45.*

THIS thirteenth volume of the *Studio* series is devoted to Whistler, and insofar as even a suggestion of this artist may be had from ten pages of text and reproductions of twelve plates the book is as successful as its predecessors. The introduction, by Malcolm C. Salaman, is mainly reminiscences of the artist with a few biographical notes, and the plates include three of the London etchings, seven of Venice, and two of Holland. There is something in the nature of Whistler that seems to elude confinement within limits so necessarily restricted, but it is convenient nevertheless to have reproductions of twelve such splendid plates in so convenient a form.

BOOKS RECEIVED

EUROPEAN GLASS. By WILFRED BUCKLEY. *Houghton Mifflin Co., Boston. Price, \$25.00.*

MAIOLI, CANEVARI AND OTHERS. By G. D. HOBSON. *Little, Brown, and Co., Boston. Price, \$20.00.*

SPANISH INFLUENCE ON AMERICAN ARCHITECTURE AND DECORATION. By R. W. SEXTON. *Brentano's, New York. Price, \$10.00.*

THE WORK OF DWIGHT JAMES BAUM. Introduction by MATLACK PRICE. *William Helburn, Inc., 15 East 55th St., New York. Price, \$20.00.*



Courtesy of the Fearon Galleries

PORTRAIT OF A STUDENT BY LORENZO LOTTO

Lorenzo Lotto was fifty years old when he painted this unidentified portrait, and had begun to be markedly influenced by Titian. A pupil of Alvise Vivarini, his earliest work shows the spell of that master who, as Mather puts it, was "the transmitter of the realism of Antonello da Messina to such artists as Montagna, Cima, and Lorenzo Lotto." First and last Lotto was essentially a pure product of the Venetian school, yet among the large number of portraits he painted the prevailing note is not that of the robust, assured type of urban folk of the Renaissance but they are marked by expressions of shyness, moroseness and, often, that of being invalids. His vogue was greater in Lombardy and the Marches than it ever was in Venice

INTERNATIONAL STUDIO



JULY, 1927

THE FIRST WOMAN PAINTER IN AMERICA

BY EOLA WILLIS

HENRIETTA JOHNSTON IN 1708 AUTHORITATIVELY BEGAN HER PASTELS OF MEN
AND WOMEN WHO WERE AMONG THE FOUNDERS OF THE PROVINCE OF CAROLINA

THE quest for the history of the first woman painter in America has been beset with as many difficulties as stalking the yale, or locating the lair of the unicorn, and the results are not quite so satisfactory, for while the yale has been found in the tombs of Luxor from whence it crossed land and sea to ramp in the arms of Christ College, Cambridge, and the unicorn's unique horn was held as a verity as late as 1862 in the pages of the London Athenæum, the only verified history of this colonial limner is the notice of her funeral in old St. Philip's Church Register, Volume I, thus: "March 9—Then was buried Henrietta Johnston—1728-9."

That she died and was buried is the only record that has been handed down, but in this was carried out the unwritten law of the Carolina code—"A lady's name should never appear in public print but twice: first to announce her marriage, and again to announce her death." As she died a maid, her history is simply "the shadow of a name"; but she stamped the seal of time on her little pastels which have survived the hardships and handling of over two centuries, and flesh and blood men and women, as well as some pale ghosts who gaze out from their small ebony frames, witness to her identity. Yet Henrietta Johnston's lost personality is enshrined in a charmed circle of the most prominent men and women of the province of Carolina, who hold aside the curtain of oblivion yet a while before it falls upon the gray ashes of once brilliant pigment.

Several writers have erroneously spelt this painter's name leaving out the "t" in Johnston, and some have averred that she painted the portrait of Sir Nathaniel Johnson in 1705, but no one conversant with art could imagine that the same hand executed the heavily painted oil portrait of this Proprietary Governor of

Carolina and the delicately colored pastels which never exceeded fourteen by sixteen inches in size. Some have also said that Henrietta Johnston signed her works but, though many of them have been carefully examined, this writer has never seen name or date save on the wooden backs of a few of them. However that may be, every family that owns one of her portraits knows without a doubt by whom it was painted, and nobody to-day knows of any woman painter in this country earlier than Henrietta Johnston. On account of this fact, these primitive pictures have taken on a new valuation in the eyes of collectors, as well as their present owners, and those that have been located were painted between 1707 and 1720.

In the time of this artist, the scheme of an hereditary American aristocracy was being tried out in Carolina, and she moved in the circle of Landgraves and Cassiques with great baronies on every side and as the title of Landgrave and its accompanying 48,000 acres was bestowed upon each Proprietary Governor she must have felt that she was not far removed from the court circles of Mother England. In 1682 Charleston was a compact little community with streets regularly laid out, an artillery ground, an English church, and space reserved for a town hall and other public structures and a court of guards or garrison, and it is written that the goods in the little shops were so variously assorted that one could buy from a twopence yard of ribbon through the scale entire of household and plantation supplies: so the English artist did not live in the "wilds," but in a civilized community where her services to generations yet unborn were fully appreciated.

Around Charleston were outlying plantations and country estates which with the passing years grew and



Courtesy of the Frick Art Reference Library

THE PASTEL PORTRAIT OF COLONEL WILLIAM RHETT, NOW IN THE GIBBES MEMORIAL ART GALLERY, IS THE BEST EXAMPLE OF HENRIETTA JOHNSTON'S WORK EXTANT IN SOUTH CAROLINA. MISS JOHNSTON PAINTED IT IN 1711

expanded and were enriched with lovely gardens. These were reached through winding roads of moss draped oaks and pleasant waterways and, according to the European custom, the portrait painter became an inmate of the home of each of her patrons during the time required for the commissions given. The names of the pastels which have been preserved and listed, will be appended, but few of the owners are known, for whereas most of them were at one time in Charleston, through the vicissitudes of over two hundred years,

death and bequests, they have been scattered throughout the state and some, it is understood, have been sold to northern collectors.

It is thought that the portraits of Lieutenant-Governor Thomas Broughton, his daughter Anne and his daughter-in-law, Mrs. Nathaniel Broughton, were painted between 1715 and 1720. Thomas Broughton, with his wife and two children were in Carolina in 1699; he became immediately active in the province as the representative of Lord Carteret, one of the Lords'



MISS ANNE "NANCY" DU BOSE, LATER MRS. JOB ROTHMAHLER, WAS THE HANDSOMEST OF THE THREE SISTERS WHO SAT FOR MISS JOHNSTON. PORTRAIT NOW OWNED BY MISS E. T. WRAGG

Proprietors, and as a colonel of a regiment. He was a member of the council in 1704, superintended the erection of a free school for the province, was speaker of the assembly in 1716 and Lieutenant-Governor in 1729.

In the early days of Carolina's history, when many Huguenots were seeking an asylum in America, Marie Du Gué, daughter of Jacques Du Gué and his wife Elizabeth Du Puy, came over with her parents from Bésance in Bery, France. In course of time she married a fellow Huguenot, Jacques Du Bosc (spelled almost

universally in America "du Bose") and their three daughters in 1719 were among the fairest sitters of Henrietta Johnston in Charleston. These young girls, Marie, Judith, and Anne or "Nancy" Du Bose, married respectively Mr. Samuel Wragg, Mr. Joseph Wragg, and Mr. Job Rothmahler.

Mr. Samuel Wragg was a man of wealth and prominence; a member of the House of Commons in 1712 and a member of the Council in 1718. During one of his trips to London he was apprised through his friend and



Courtesy of the Ebrich Galleries

THE PORTRAIT OF COLONEL JOHN MOORE, ONE OF THE FEW PASTELS BY THE COLONIAL ARTIST WHICH IS OWNED IN THE NORTH, WAS PAINTED AND SIGNED BY HENRIETTA JOHNSTON IN 1725

business associate Jonathan Skrine of an expected invasion of the Spaniards, the news having reached Charleston through a letter sent him from "ye Havana" by Colonel Alexander Parris, for whom the island is named which now bears the memorial shaft of the first landing on Carolina's shores in 1562, of Jean Ribault and his colonizers.

In 1718, Mr. Wragg and his little son William were captured by the pirate "Black Beard," who had spread terror along the entire North American coast, and held for a ransom. As their lives were at stake, the Provincial Council paid the ransom and rescued them. The young

William Wragg became a very distinguished man in America, but persistently remaining a Royalist he was expelled from Carolina, and on his return voyage to England his vessel was shipwrecked and his life lost. A tablet was erected to his memory in Westminster Abbey.

The will of James Du Bose was made, according to "Abstracts of Records of Governor and Ordinary of the Province of South Carolina, Original Record Book No. L, on May 28, 1696." In this he bequeathed to his five children (three daughters and two sons) and to his grand-daughter Maryanna Du Gué all of his real and



Courtesy of the Ebrich Galleries

THE THREE PASTELS BY HENRIETTA JOHNSTON WHICH ARE OWNED IN THE NORTH ARE OF COLONEL JOHN MOORE, HIS WIFE AND DAUGHTER FRANCES MOORE BAYARD, SHOWN HERE

personal estate to be equally divided among them. Mention was made of the real estate as "A plantation on New Town Creek, James Island," and town lots bearing the numbers "165 and 186 on Broad Street and 70 and 98 on Church Street." Witnesses were Antonie Couron, Isaac Caillabeuf, Jonathan Amory and Anthony Cordes. "Proved before Governor James Moore, November 9, 1896."

Mrs. Rothmahler was the handsomest of the Du Bose sisters and her description which has just been received from the present owner, reads: "She is exceedingly pretty, I should say really beautiful, with fair skin and

very dark hair and deep blue eyes; she wears a dull blue dress prettily draped, and has apparently a regal carriage and a fine figure."

The illustrations here presented and three owned in the north are the only extant works whose whereabouts are known, all efforts having failed to trace the portraits of the Brailsford family, mentioned in the will of Joseph Brailsford. Abstract of this will is printed in the South Carolina Historical and Genealogical Magazine, October, 1925. The following paragraph is taken from it, under date of "28 May 1759:"

"To son John Brailsford, silver watch with the name



Courtesy of the Frick Art Reference Library

AMONG THE EARLY PORTRAITS BY HENRIETTA JOHNSTON IS THIS ONE OF ANNE BROUGHTON, LATER MRS. JOHN GIBBES. IT IS THOUGHT THAT IT WAS PAINTED BETWEEN 1715-1720

of Joseph Moreton engraved on dial plate; also his Grandfather, and Grandmother Brailsford's Picture, with my own, and his Uncle Brailsford's Picture, all done by the late Mrs. Johnston; also my ring with an Amethys and a Diamond on each side." Here, for the first time, the artist's name is written "Mrs." but it was doubtless pronounced "Mistress" and so called, as were the unmarried women of the time.

On the banks of the rivers of South Carolina were built the favorite homes of the early colonists, most of whom had a town house as well. In St. John's Parish, on

the west side of Cooper river, still stands Mulberry Castle, which was built by Colonel Broughton in 1714, on land purchased by him from Sir John Colleton, and it was considered the handsomest mansion of its time. The quaint old building has bastions at the four corners of the loopholes for musketry, a veritable feudal castle and place of refuge and defense against incursions of Indians or Spaniards. It was in this historic building, no doubt, that Henrietta Johnston set up her easel in one of the north rooms with its steady light and deftly worked in and blended flesh tones, features and cos-



Courtesy of the Frick Art Reference Library

MADemoiselle HENRIETTE DE LISLE, WHO MARRIED NATHANIEL BROUGHTON, CAME FROM THE FRENCH DISTRICT NEAR CHARLESTON. THIS PORTRAIT IS IN THE COLLECTION OF J. P. HEYWARD

tumes of this distinguished family of colonial times.

Colonel Broughton is shown in full flowing wig, soft folded white neckcloth above a blue velvet coat. The features are well drawn, particularly the steady eyes, and although time has stolen something of its strength the expression is not lacking in dignity. The crayon has almost left its background to the right of Anne Broughton's figure, but fortunately the head and bust are still intact, although the bodice is badly wrinkled with the pressure of the years and it is felt that no time should be lost in recording these fast crumbling achieve-

ments in the line of art. The drawing in this face is weak and faulty, but one can imagine it a fairly good likeness of a blonde young girl who later became Mrs. John Gibbes.

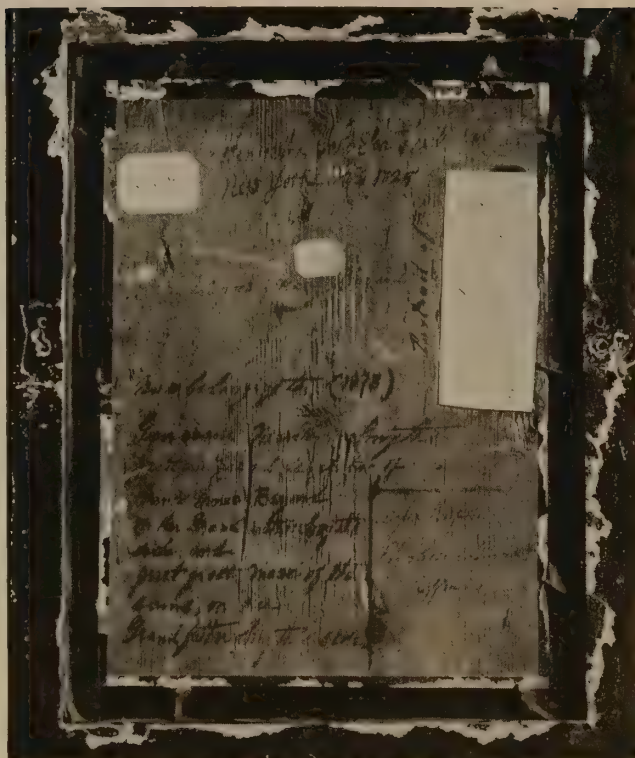
Mademoiselle Henriette de Lisle, who married Nathaniel Broughton, came from the "Orange Quarter," the choice French district settled near Charleston by gentlemen of France who had left their ancestral homes for conscience sake, but who had brought with them enough to purchase broad acres and to build substantial homes in this haven for the oppressed. This young girl

in a shell-pink dress was said to be beautiful and even from her present dim environment one can see that she was, but her beauty is more strongly attested in the portrait of her painted by Sir Peter Lely, on one of her visits to England. Most of the American painters of the eighteenth century portrayed their sitters in their gravest and most serious moods, and thus it is that young Henriette de Lisle looks out upon those who would behold her two hundred years after she posed for her portrait in her new-world home.

Although a painstaking search has been made, hoping for the discovery of other portraits by Henrietta Johnston which undoubtedly existed, there is only one to add to the list made by the Reverend Robert Wilson, D.D., in 1899, and that is the Colonel William Rhett, bequeathed to the Carolina Art Association in 1920 and which now hangs in the Gibbes Art Gallery.

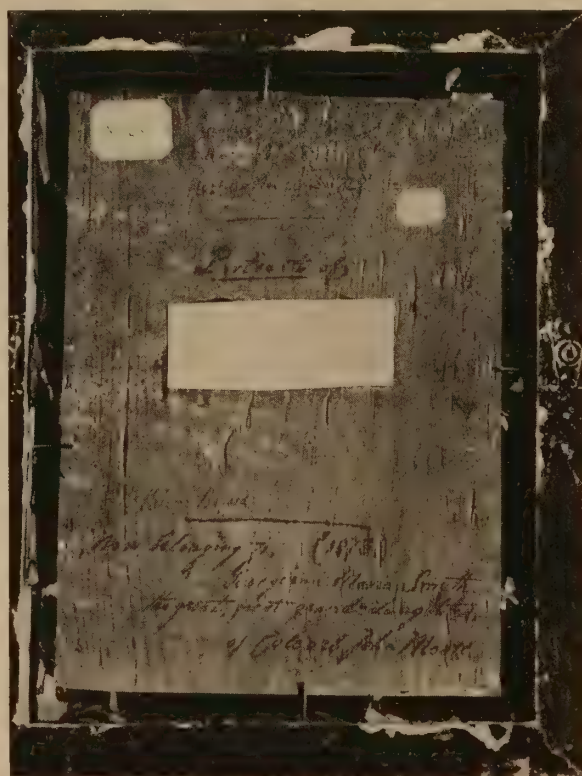
A Carolinian who stands out conspicuously and who most impressed himself upon his time was Colonel William Rhett who came from England with his family in 1694 and who died in 1722. He was colonel of the Provincial militia, receiver-general of the Lords Proprietors and surveyor and comptroller of customs. He was in command of the Colony ships in 1706, repelling the French and Spanish squadrons and in 1718 he captured the famous pirate Stede Bonnet and his confederates who had for many years terrorized the inhabitants. His signal services to the Colony, his gallantry in their defence and his earnest zeal for the public welfare made him one of the heroes of the time.

It speaks well for the esteem with which Henrietta Johnston's work was regarded that so outstanding a figure should have been willing to sit for her and the portrait of Colonel Rhett is the best ex-



Courtesy of the Ebrich Galleries

THE BACK OF THE FRANCES MOORE BAYARD PORTRAIT



Courtesy of the Ebrich Galleries

THE BACK OF THE COLONEL JOHN MOORE PORTRAIT

ample of her work extant in South Carolina. It depicts him in the ceremonial dress of armor worn over red velvet and on his head a brown curled wig reaching the shoulders. The features are distinct, but as in the case of Colonel Broughton, the years have smoothed down a countenance that should have shown strength and vigor.

Pastel portraits painted by Henrietta Johnston in Charleston, South Carolina, or in surrounding plantation homes from 1710 to 1720, follow. Some of these dates are taken from a list made by the Reverend Robert Wilson, D.D., for "Year Book of Charleston, 1899:" Mrs. Robert Taylor, née Catherine

Le Noble, 1710; Mrs. René Louis Ravenel, née Susanne Le Noble, 1710; Mrs. Paul Mazyck, née ——— de Chastaigner, 1710; Colonel William Rhett, 1711; Mademoiselle de Lisle, 1711; Pastor Elias Prioleau and Madame Prioleau, née Jeanne Bourgeaud, 1715 (these are copies of oil portraits as M. and Mme. Prioleau died before this date); Lieutenant-Governor Thomas Broughton, 1716; Miss Anne Broughton, 1716; Mademoiselle Henriette Charlotte de Lisle, 1718; Mrs.

Daniel Ravenel, née Damaris Elizabeth de St. Julien, 1718; Mrs. Samuel Wragg, née Marie du Bose, 1719; Mrs. William Wragg, née Judith du Bose, 1719; Mrs. Job Rothmahler, née Anne (Nancy) du Bose, 1719; Mrs. Daniel Dwight, née Christiana Broughton, 1720; an unknown gentleman, portraits of the Brailsford family, and Mrs. Robert Brewton, née Griffith, no date; Colonel and Mrs. Robert Daniell, "taken in the reign of good Queen Anne."

A photograph of Colonel Daniell, deputy for Governor Craven of South Carolina in 1716, now hanging on the walls of the South Carolina Historical Society, was noticed by Miss

(Continued on page 84)

TYPES IN EUROPEAN CARVED IVORIES

BY WHITNEY ALLEN

WHILE THE PRECIOUSNESS OF IVORY RECOMMENDED IT CHIEFLY FOR OBJECTS OF DEVOTIONAL USE IT FREQUENTLY APPEARS IN MANY PURELY SECULAR FORMS

THERE is an ivory statuette of the Virgin and Child in the Morgan collection in the Metropolitan Museum which is one of the few examples of an ivory in the round of this period, the Byzantine of the eleventh or twelfth century. There is one which is almost identical in type and costume in the South Kensington Museum, the difference being that in the latter the child is held higher and the draperies fall in smaller folds. The distinguished and immobile draperies of these two figures, which are still of the classic tunic and chlamys, are the antithesis of the Gothic, with their suggestion of a movement just terminated. The first is aristocratic, remote, austere, the other gracious and tender. While the Byzantine style was founded on the declining art of Greece there has by this time been a natural infusion of the Oriental abhorrence of naturalism. One is reminded of the ever so delicate draperies of a T'ang Bodhisattva or of the Budhas of Amaravati where the chiseling is hardly deeper than the ripple of wind on the water, according to the Oriental simile.

The assignment of this Byzantine Virgin to the late eleventh or early twelfth century is based on a similarity to the type of Our Lady which appears on the coins of the period, such as those of Alexis I, 1081 to 1118. Mr. Hayford Peirce and Mr. Royall Tyler in their book, *Byzantine Art*, point out that the type may also be seen in the wall mosaics at Daphni in Greece and in the embossed silver-gilt plaque in the Louvre from the Treasure of St. Denis (probably a crusader's spoil) which shows the Maries at the sepulchre. The Mary at the right is distinctly related to the Virgin of the Morgan and South Kensington statuettes. This is the last important Byzantine style, for before 1150 the forms become meaningless and sharp and in 1204, the sack of Constantinople gave the final blow to her artistic productiveness.

The lion shown here once formed the horizontal bar at the top of the ancient type of crozier with the tau-shaped head. These staves were frequent in the eleventh century but after that period gave way to the crook-headed crozier with the volute curved half around again and containing an ornamental group or figure within the circle. The tau-shaped staff is shown in pictures of St.

Anthony of Egypt and there is the painting of the *Madonna in Glory with Saints Anthony of Egypt and Paul the Hermit* by Guido Reni in the Berlin Museum in which he holds a staff with a tau-shaped head. This of course was not correctly speaking a pastoral staff, for this belonged to bishops and abbots, but it was from the simple walking staff of the early fathers of the church that the pastoral staff was developed. There are in the illuminated manuscripts of the eighth and ninth century representations of bishops with tau-headed croziers. Carved ivory heads for such croziers are



Courtesy of Arnold Seligmann, Rey & Co.

LION FROM THE TOP OF A TAU-SHAPED CROZIER; NORTH ITALIAN

exceedingly rare to-day. The present example was made in northern Italy and reminds one at once of the recumbent lions that support the columns on either side of the portals of countless Romanesque churches in Italy, such as the cathedrals of Verona and Parma. The lion is the emblem of Christ triumphant and in Venice it was also sacred to St. Mark and appears frequently in north Italian art. In style this particular form is more naturalistic than the twelfth century type, such as those at the Parma cathedral and the lion who supports the font in the Baptistery there. The carving of the mane and the manner in which the legs are bent under the body show a far greater knowledge and facility but the type is nevertheless strongly Romanesque.

The diptych or triptych carved with scenes of the Passion or Old Testament subjects was the most common form of carved ivory in mediæval Europe and was used for liturgical purposes in the Church and for



Courtesy of Arnold Seligmann, Rey & Co.



Courtesy of the Metropolitan Museum of Art

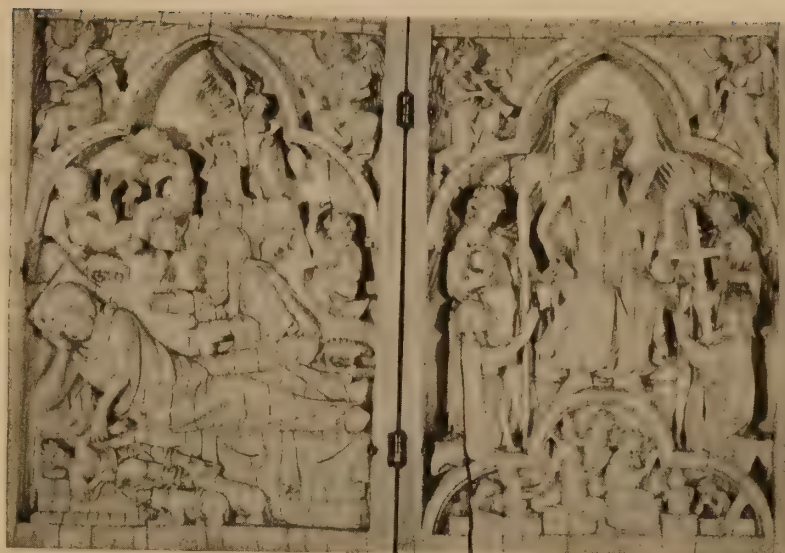
THE GOTHIC STYLE OF THE STATUETTE OF THE VIRGIN FROM RHEIMS, AT THE LEFT, MADE ABOUT 1310, MAY BE CONTRASTED WITH THE BYZANTINE TYPE AT THE RIGHT, WHICH DATES FROM THE ELEVENTH OR TWELFTH CENTURY

devotional use by the laity. The most common form, such as is represented in several specimens here, had the inner surfaces carved and the outside plain. This was developed from an earlier form which had the outside carved and the inner surfaces plain or else hollowed out for wax to be written upon with the stylus. These were in some instances the actual consular diptychs of Rome which were sent by the Consuls to their electors announcing their appointment and recording the public games and gifts given to the people by them. Some of these later found their way as gifts to the Church and were put to the use of recording the names of persons whose names were to be read at Mass. There were four purposes for which these diptychs could be used, for the names of those baptized, for the names of bishops or persons who made offerings to the Church, for the names of saints and martyrs and the names of the dead for

whom prayers were to be said. These were read at Mass at that part of the Canon known as the *Memento for the Living*, which precedes the Consecration of the Eucharist, and at the *Memento for the Dead*, which follows it. By the time of the Council of Mopsuestia in 550 ivory diptychs were mentioned among the precious objects of church treasuries. Soon after the seventh century the other type of diptych came into use, the type shown here, which was ordered displayed to the people for the sake of instruction. The old Ambrosian rite for the Church of Milan ordered that such use be made of diptychs of ivory. It was but a step for similar diptychs to be carried about by persons on journeys or to be used by them outside the church in their own oratories.

The small fifteenth century English diptych which is shown here was formerly in Lord Carmichael's collec-

tion, which was dispersed in 1902. It is strangely complex in incident but is quite harmonious in design. Above at the left the Adoration of the Magi is shown, and the Crucifixion at the right. Below at the left is the Return of the Prodigal with a quaint version of the Story of the Fiery Furnace. At the right below is the Flagellation and Daniel in the Lion's Den. Not



Courtesy of Arnold Seligmann, Rey & Co.

FRENCH DIPTYCH, 1380, WITH THE NATIVITY AND LAST JUDGMENT

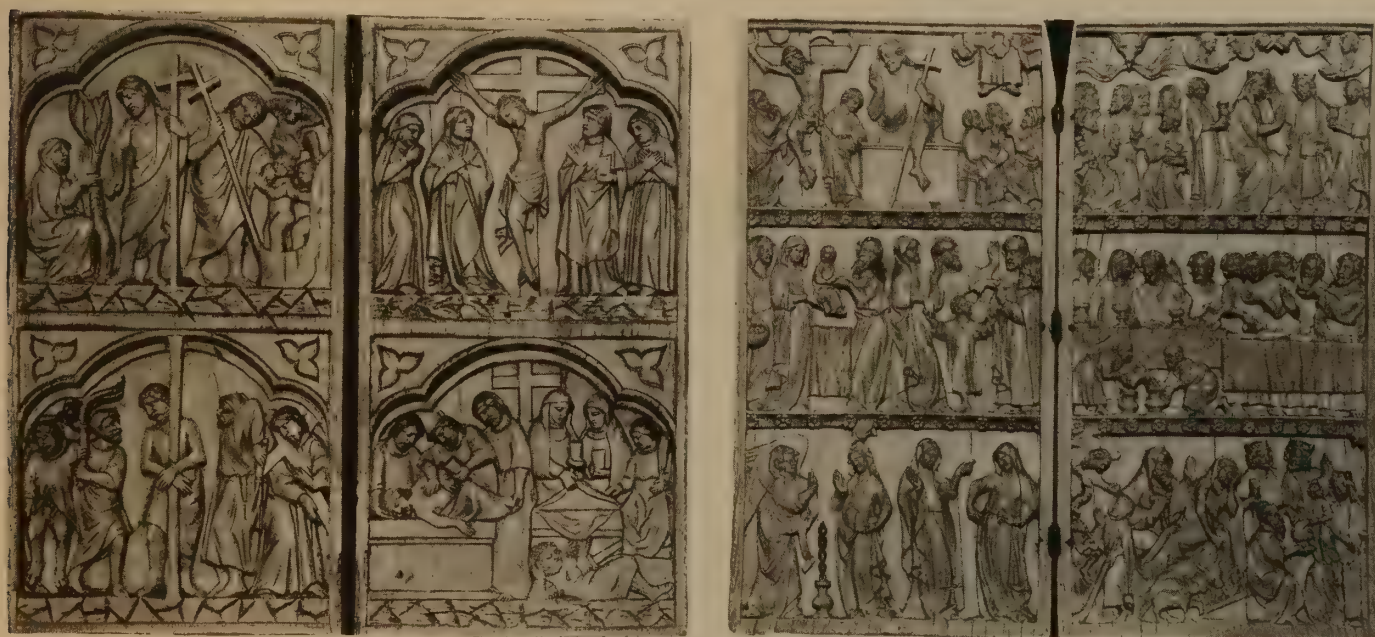
content with introducing twenty-nine figures into this small space—the diptych measures about six inches in length—the carver has added architectural detail both ornamental and realistic.

The Italian fifteenth century diptych is in the French style of the preceding century, during which more ivories were carved in the region of the Ile de France, of which Paris is the heart, than in all the rest of Europe. This Italian diptych shows, however, a marked influence from the Italian painters, not only in the facial types, but in the way in which the modeling is treated. There is a flatness about the surfaces for all they are in rather high relief which suggests that the carver was taking a painting as his model and this, of course, was only natural for he was most familiar with painted versions of his themes. He does not develop a sculptural style especially adapted to relief, such as the French did in another diptych shown here which comes from

the Treasury of the Cathedral of Laon and was made in the first quarter of the fourteenth century. In this there is that peculiarly crisp, rippling surface which is not borrowed from any other technique. Its surfaces are not so rounded as either the English or Italian style and yet the suggestion of form is more satisfying. The figures seem to sink within the background in the manner

in which a Chinese portrait seems to live within the surface of the painting. There are rarely to be found three more lovely figures than those of the three Marias at the bottom of this little diptych. The composition crowds together a great number of incidents after the usual manner. The upper register at the left presents the Crucifixion, Resurrection and Ascension. In the center at the left are the Presentation in the Temple and Christ Disputing with the Doctors. At the bottom the angel appears to the three Marias. Above at the right are the Pentecost and the Coronation of the Virgin. Below it are Christ at the House of Mary and Martha and the Last Supper. At the bottom are the Annunciation to the Shepherds, the Nativity and Adoration of the Magi.

Another French diptych which is reproduced here is typical of the style of the end of the fourteenth century in France and discloses that a certain loss of artistic



Courtesy of Arnold Seligmann, Rey & Co.

THE ITALIAN DIPTYCH AT THE LEFT, MADE IN THE FIFTEENTH CENTURY, IS MODELED ON A FOURTEENTH CENTURY FRENCH TYPE; AT THE RIGHT IS AN EXCEPTIONALLY FINE FRENCH DIPTYCH OF THE EARLY FOURTEENTH CENTURY

unity has attended the progress of the art. The harmony of composition of the earlier diptych whose three registers are so crowded with incident has been lost in this new form of composition. The figures here are of varying proportions and although this was no doubt intended for the glorification of the greater personages the result has unfortunately not achieved this. The main figures are set beneath Gothic arches of a late type, and the figures themselves are carved in high relief which makes a play of heavy shade that is not nearly so pleasing as the more even plane of the earlier style, as represented in the three Maries of the other diptych. The subjects of the later example are, on the left, the Nativity with the Annunciation to the Shepherds above and, at the right, the Last Judgment, with Christ in Glory above and the souls of the saved and the damned in appropriate postures below.

The names of the mediæval ivory cutters are unknown to us, just as are the names of the early enamellers. The old inventories have not preserved the identity of the craftsmen in this field where they often mention the names of the miniaturists who illustrated the Books of the Hours or the Breviaries. There is one exception in the case of Jean Lebraellier, who was carver to Charles V of France. An inventory of the artistic possessions of that monarch, who was a great patron of the arts and would be better remembered today if he had not been eclipsed in that field by his brother, Jean, Duke of Berry, says that he made the "*deus grans tableaux*



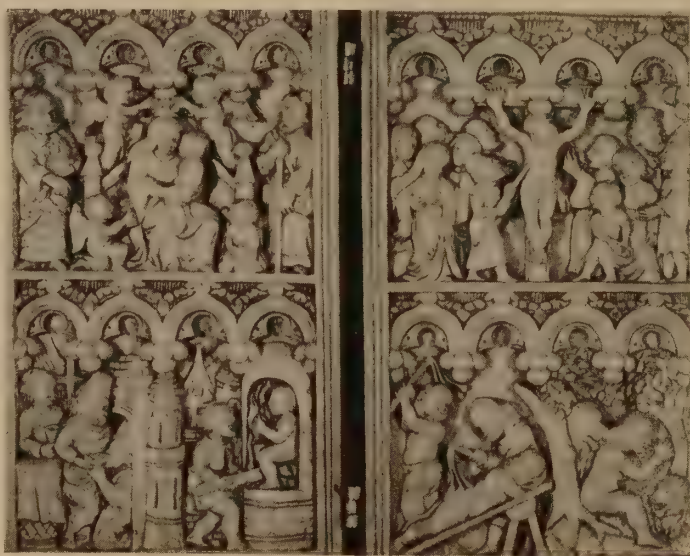
Courtesy of Arnold Seligmann, Rey & Co.

A FLEMISH SHRINE WITH THE VIRGIN AND CHILD; ABOUT 1360

a purely objective fashion by the lack of ivory. The supply was naturally intermittent, being supplied by the savage tribes of Africa and there might be many causes either in warfare or transportation that would divert the supply from one country to another or cut it off altogether. At times morse or walrus ivory was used and during the fifteenth century in Italy there was a

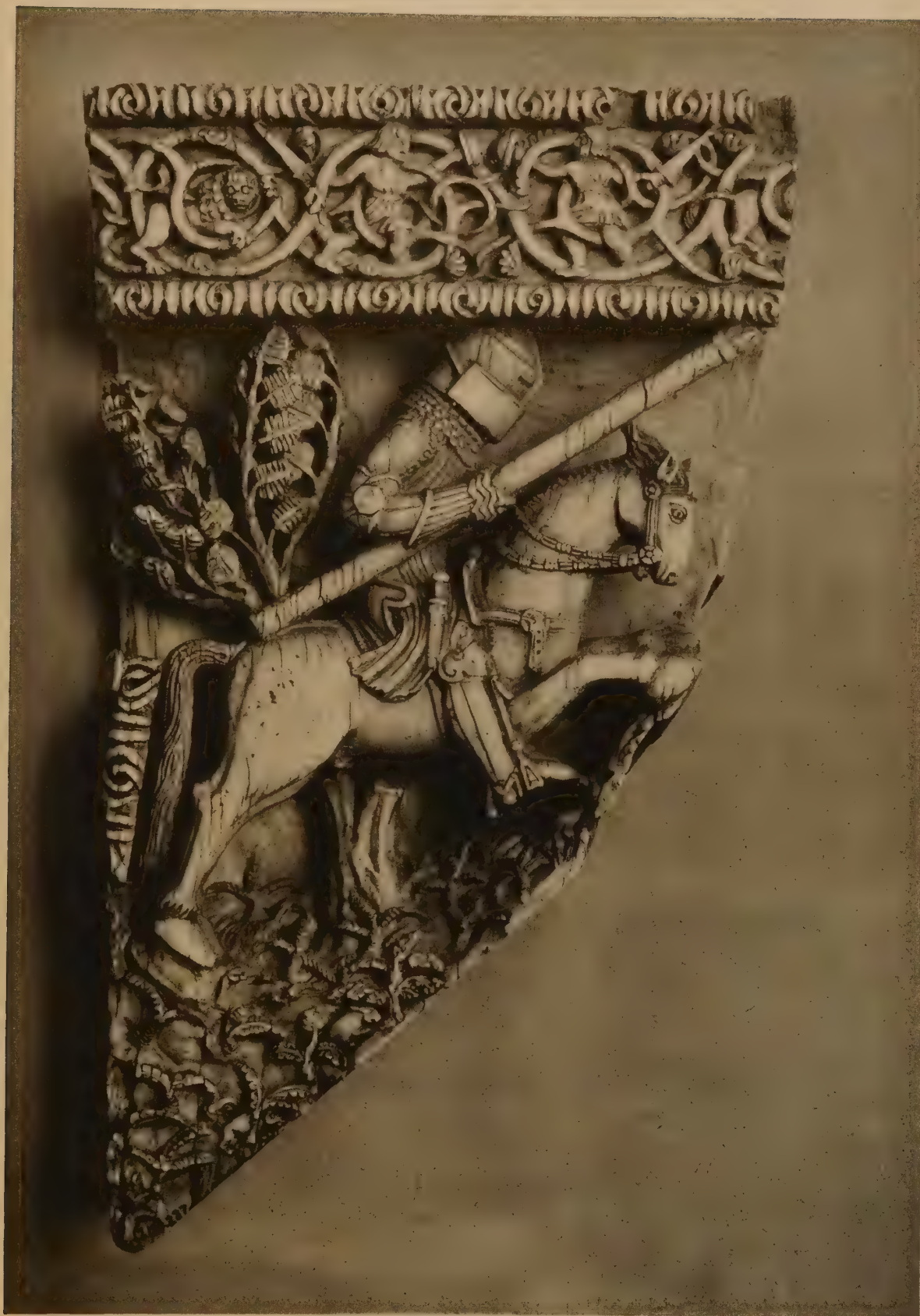
school of carvers of the highest ability, the Emtriachi at Venice, who used common bone in want of the more precious material.

This statuette of the Virgin comes from Rheims and was made in the early years of the fourteenth century, probably about 1310, and is interesting in showing the "*sourire de Rheims*," which is not unlike the archaic smile of the early Attic sculptures. These statuettes invariably have a slight bend of the



Courtesy of Arnold Seligmann, Rey & Co.

AN ENGLISH DIPTYCH FROM LORD CARMICHAEL'S COLLECTION



Courtesy of the Metropolitan Museum of Art

THIS FRAGMENT OF A CANTLE OF A SADDLE IS OF SPANISH WORKMANSHIP; IT BELONGED TO DON JAIME II, KING OF MAJORCA, 1324-49. ARAB INFLUENCE IS FELT IN THE SCROLLS OF THE BORDER DESIGN

figure which is particularly charming but arose from necessity rather than choice. It is the form enforced by the curve of the tusk and is more noticeable in the large statuettes, a few of which are as much as fifteen inches high. The form proved so pleasing to the sculptors of the period that it was reproduced in both wood and stone in the figures of the Virgin and female saints all

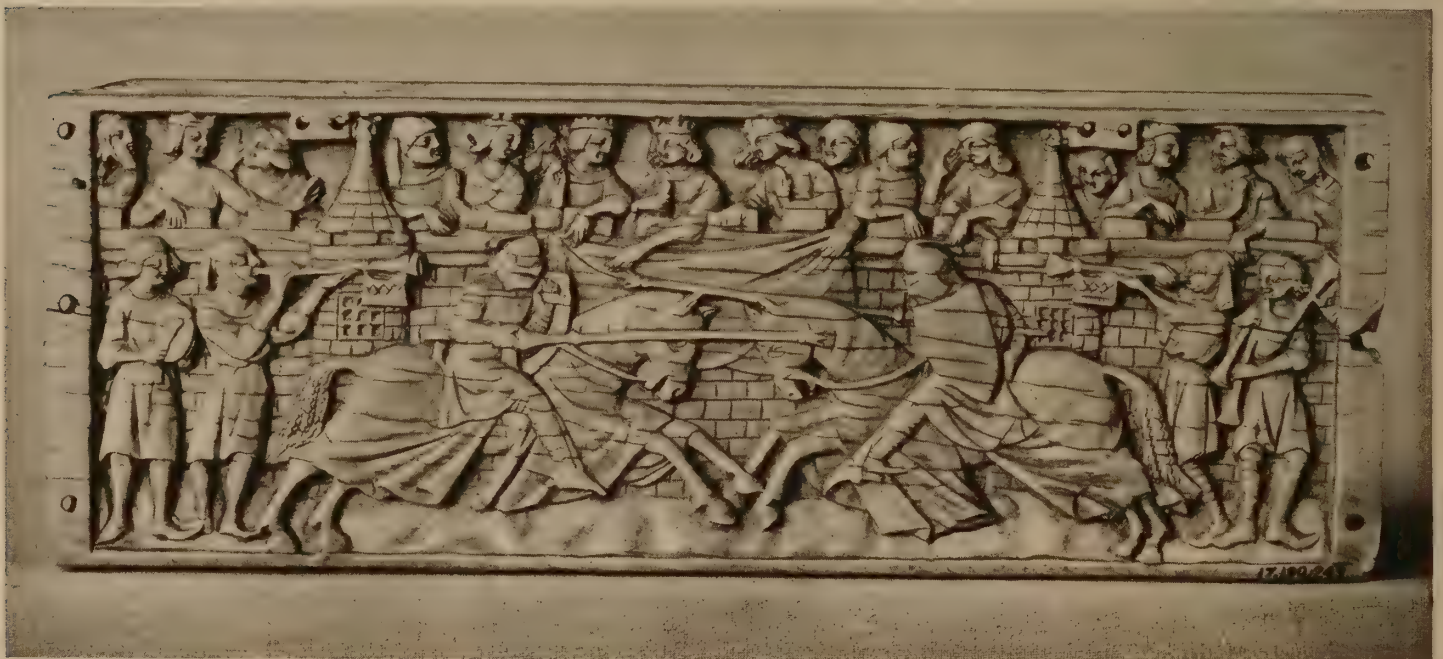
through the Gothic cathedrals where no necessity ruled but the sculptors were perpetuating a form to which they had grown accustomed in the shrines before which they had prayed from childhood. Statuettes of ivory which have an unusually pronounced bend may have been made from ivory of India and Zanzibar where the elephant tusks are more deeply curved than those of Africa.

There is little difference between the Flemish style and the French and in fact the matter of assigning a provenance to any European ivory is a difficult one. There is a Flemish shrine shown here which was made in the latter half of the fourteenth century. These shrines had hinged sides which could be closed as they were opened only at times of prayer. The style of sculpture in this is more closely related to the Burgundian than the French. The Flemish and later the Germans seem to have brought to ivory a technique which they had perfected in their boxwood figures and transferred to ivory when the supply of the material placed the opportunity in their hands.

There is a fragment from the cantle of a saddle which belonged to Don Jaime II, King of Majorca from 1324 to 1349, which is now in the Morgan collection, in which may be seen the Spanish style of the fourteenth century, with its easily explainable trace of Moresque influence in the border. The saddle of the tilting knight of the fragment itself shows the form which this ivory once adorned, the back of the saddle being so constructed as to aid the horseman in meeting the shock of his opponent's lance. There is a complete cantle of this type now in the Louvre and formerly in the Spitzer collection which is interesting to us in having a design which is identical with this in all except some of the detail in the interlacing scrolls of the border. It has a knight on either side, the narrow part at the center showing an eagle, that of Sicily since the border contains also the arms of Aragon and of the combined houses of Aragon and Sicily. The two must have come from the same workshop for the small details of costume of the knight, of the herbiage under the horse's feet and the tree in the background are the same. The only differ-

ence is that in the fragment shown here the border above the knight's head shows two men with drawn swords and on either side of them lions, while in the Louvre example the same position is occupied by two fantastic animals and a figure of a maiden and a unicorn. This border of interlacing scrolls with figures of men and animals had its origin in Mesopotamia, and was transmitted by the Arabs to Spanish art. This same motif was introduced into Romanesque Italian art through the Saracens in Sicily and for that reason the catalogue of the Spitzer collection calls the cantle in question either Spanish or Italian. However the motif was not of frequent occurrence in Italy so late as this and there is also a certain crude vigor in the carving of the horseman and tree which suggests Spain rather than the more facile style of Italy.

There are only two secular ivories shown here but the class they represent is a considerable one, including caskets, mirror cases, chessmen, horns, and diptychs used for writing-tablets like the classical models and showing subjects either sacred or secular on their covers. In later times there were portrait medallions, tankards, and statuettes whose subjects show the influence of the bronzes of Giovanni da Bologna. The panel from the casket which is reproduced belongs to a large group whose subjects are jousting scenes, or the often repeated *Siege of the Castle of Love*, and other subjects from the *Romance of the Rose* and from the legends of Arthur and of Charlemagne. It is of French workmanship of the fourteenth century. Since the later ivories developed a different style from these which have been considered, the end of the fourteenth century seems to furnish a natural line of demarcation in what is otherwise one of the most continuous of the arts.



Courtesy of the Metropolitan Museum of Art

AMONG THE SECULAR IVORIES OF THE FOURTEENTH CENTURY NONE WERE MORE DELIGHTFUL THAN THE CASKETS WHOSE PANELS ILLUSTRATED MEDIEVAL ROMANCES OR PRESENTED JOUSTING SCENES, LIKE THE ONE SHOWN HERE



Courtesy of A. W. Babr

A PAINTING OF FRUIT AND FLOWERS BY WU AN SHAN

There is more of the European feeling for a still life treatment in this arrangement of fruit and flowers than is usual in Chinese painting. The artist, Wu An Shan, was a woman painter who lived in the time of the Ming dynasty, 1368 to 1644 A.D. While the Chinese loved to paint flowers and fruit they were more apt to show the plant itself than to assemble the products of their gardens in this fashion

LEONARDO'S PORTRAITS AND ARISTOTLE

BY FRANK E. WASHBURN FREUND

THE LIKENESS BETWEEN A RENAISSANCE BRONZE OF ARISTOTLE AND PORTRAITS OF LEONARDO IS SET FORTH HERE WITH A TRANSLATION FROM THE GERMAN OF A SCHOLARLY PAPER BY DR. LEO PLANISCIG OF VIENNA

I TAKE pleasure in presenting herewith to the readers of International Studio, a translation of an article on the above subject by the distinguished scholar and expert on Italian Renaissance bronzes, Dr. Leo Planiscig, of Vienna. It was written as part of a dedicatory volume (*Festschrift für Julius Schlosser*, edited by Arpad Weixlgärtner und Leo Planiscig, Amalthea-Verlag, Wien), containing a number of papers on various art subjects, all written by colleagues and former pupils of Professor Julius von Schlosser, Vienna, author of the monumental *Kunstliteratur*.

Before I begin with Dr. Planiscig's article, it will be of interest to hear the curiously romantic story of the bronze bust, the hero of this article, which, when I brought it to the attention of Dr. Planiscig, started him on the track of his researches penetrating so deeply into the intimate life of one of the greatest geniuses that ever lived.

A few years since there appeared in a remarkable New York exhibition of Renaissance bronzes a bust of a man with long hair and beard, both obviously cared for with meticulous pride. The catalogue described it as "A Bust of Aristotle," the Greek philosopher. As a matter of fact, this description was inserted on the collar of the cloak in Greek letters. No particular notice was taken of the bronze at that time, perhaps because a few other pieces in the exhibition, especially a marvelous horse, which Bode had ascribed to Leonardo himself (now owned by one of the foremost American collectors) drew the eyes of all the visitors to itself. And yet there was all the time, a subtle relationship between the horse and our bust, as will soon be seen.

The bust was just about to leave New York again to seek a permanent home on its mother continent, when an unforeseen accident happened that had unexpected consequences. On the eve of its departure, before it was packed, it was, by some chance, put near the radiator pipes and overnight hot water trickled over it and spoiled its black patina. The loss seemed very serious at first, but later on it turned out that the bust must have had several layers of patina, one above the other. Its various owners, in the course of centuries (the bust, according to its style and technique, belongs undoubtedly to the beginning of the sixteenth century and must have been cast in North Italy, very probably in Milan) seem to have preferred a brown, a green, and a black finish in succession.

When a new black patina, by a real master in that

difficult field, had been put on and the bust was thus restored to its original fine state, several people, who now saw it quite by itself, were immediately struck by the remarkable likeness it bore to the face of the great Leonardo da Vinci, as immortalized in the two well-known drawings at Windsor Castle (by one of his pupils) and in Turin (by himself). Was it possible that here was a portrait bust of the greatest figure of the Italian Renaissance and a contemporary one at that, perhaps by one of Leonardo's own pupils, thus coming quite near to the master himself? When a New York sculptor of repute, quite spontaneously, expressed the same opinion it seemed worth while to investigate this matter. The owner of the bust, a New York art dealer who still owns it, began these investigations himself. Bit by bit they were pieced together, making it look very likely that this was indeed a newly-found contemporary portrait of Leonardo under the disguise of Aristotle, Greek philosopher, whom Leonardo, as is well-known, tried to emulate and to whom he was reverently compared by his contemporaries. It was then decided to take the bust to Europe and there show it to several experts.

I took the bronze to Europe and first showed it to Dr. Möller in Munich, formerly curator of the Budapest Museum who is one of the greatest authorities on Italian Renaissance bronzes and a special student of Leonardo. He too was much struck by the remarkable likeness and wrote about it as follows: "The bronze bust of Aristotle which you were good enough to show me reminds one, in its facial features, but especially in its long, curiously waved beard and long hair, so strongly of the self-portrait of Leonardo da Vinci that one is forced to believe that its maker, quite consciously, wanted to represent the great philosopher of the antique world with the features of the greatest philosopher-artist of the Renaissance, namely Leonardo da Vinci."

I then proceeded with the bust to Berlin to interview the veteran expert, Dr. von Bode. After seeing the bust he wrote me the following letter: "The life-sized bronze bust of Aristotle which you showed me to-day, bearing that name in Greek capitals is, in my opinion, a fine work of the first decades of the sixteenth century and probably by a North Italian artist. This imaginary representation has nothing in common with the antique busts of Aristotle as known to us. It is clear that the artist of this bust did not then know any of these

antique busts of the Greek philosopher. The regular features, and the long beard which was never represented in such a way during antique times, remind one so strongly of the well-known portraits, especially of the self-portrait of Leonardo da Vinci in Turin, which was drawn by him during the last years of his stay in Italy before he left for France for good, that it seems probable to me, too, that Dr. Möller of Munich, the well-known Leonardo expert, is right in believing that the artist of this bust of Aristotle may have used for his model the portrait of the greatest scientist of the Italy of his day who studied and venerated the Greek philosopher so highly. Quite obviously, he did not want to give only a portrait of Aristotle with his bust but also to create with it a monument to Leonardo da Vinci, the Aristotle of *his* time."

Dr. von Bode, although greatly interested in the subject, did not want to go further into it as, at his advanced age, he said he had to husband his strength and the demands still made upon him and which he could not disregard were almost too much even for his vigor. So in discussing the question of who would be the best man to make the necessary investigation, we decided that Dr. Planiscig would be the right one. Therefore the bust was packed again and this time taken to Vienna. Dr. Planiscig was more than interested in the subject because, as he told me, he had always felt a strange desire to investigate the question of Leonardo's portraits, and this bust now decided him to take up the matter in earnest. And now I leave the word to him.

"WHAT did Leonardo look like?" is the title of an informative treatise which appeared recently. In it the question is put whether we actually have pictures of Leonardo's features which can really be certified as his. But this problem, already discussed by Emil Möller in his book *Wie sah Leonardo aus?* (Vienna 1926, issue 44, page 3ff.) is not the one with which we shall concern ourselves here, although we must regard his work, to a certain extent, as a premise for our conclusions. We think, with Möller, that the famous drawing in Windsor of the head in profile, turned to the left, shows the hand of Ambrogio de Predis, but that the drawing in Turin is by the master himself, although Möller-Walde does not regard this as a portrait of Leonardo at all. However, we consider this complicated question—the final solution of which really belongs to

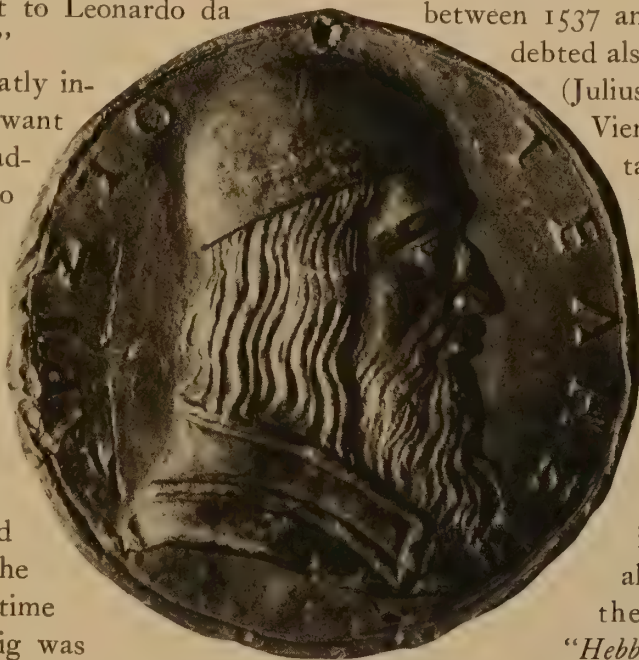
the domain of special research about Leonardo—as solved by taking for granted that both drawings are really representations of the great man's features. For here, before our eyes, is a face in such harmony with Leonardo's whole being and character as shown in his art and writings, as to make it almost impossible to imagine his features otherwise. "*Era di bella persona, proportionata, gratiata e bello aspetto. Portava un pitocco rosato corto sino al ginocchio, che allora s'usavano i vettiri lunghi. Haveva sino a mezzo il petto una bella capellaia et inanellata e ben composta.*" The appearance of the great Italian is thus described by Anonimo Magliabecchiano (*Frey, II Codice Magliabecchiano*, Berlin 1892, page 112), who wrote his notes on artists

between 1537 and 1542 and who is perhaps indebted also to Giovanni Francesco Rustici (Julius von Schlosser, *Literature of Art*, Vienna 1924, page 168) for the details he gives about Leonardo as well as to Baccio Bandinelli whom he himself cites as his authority.

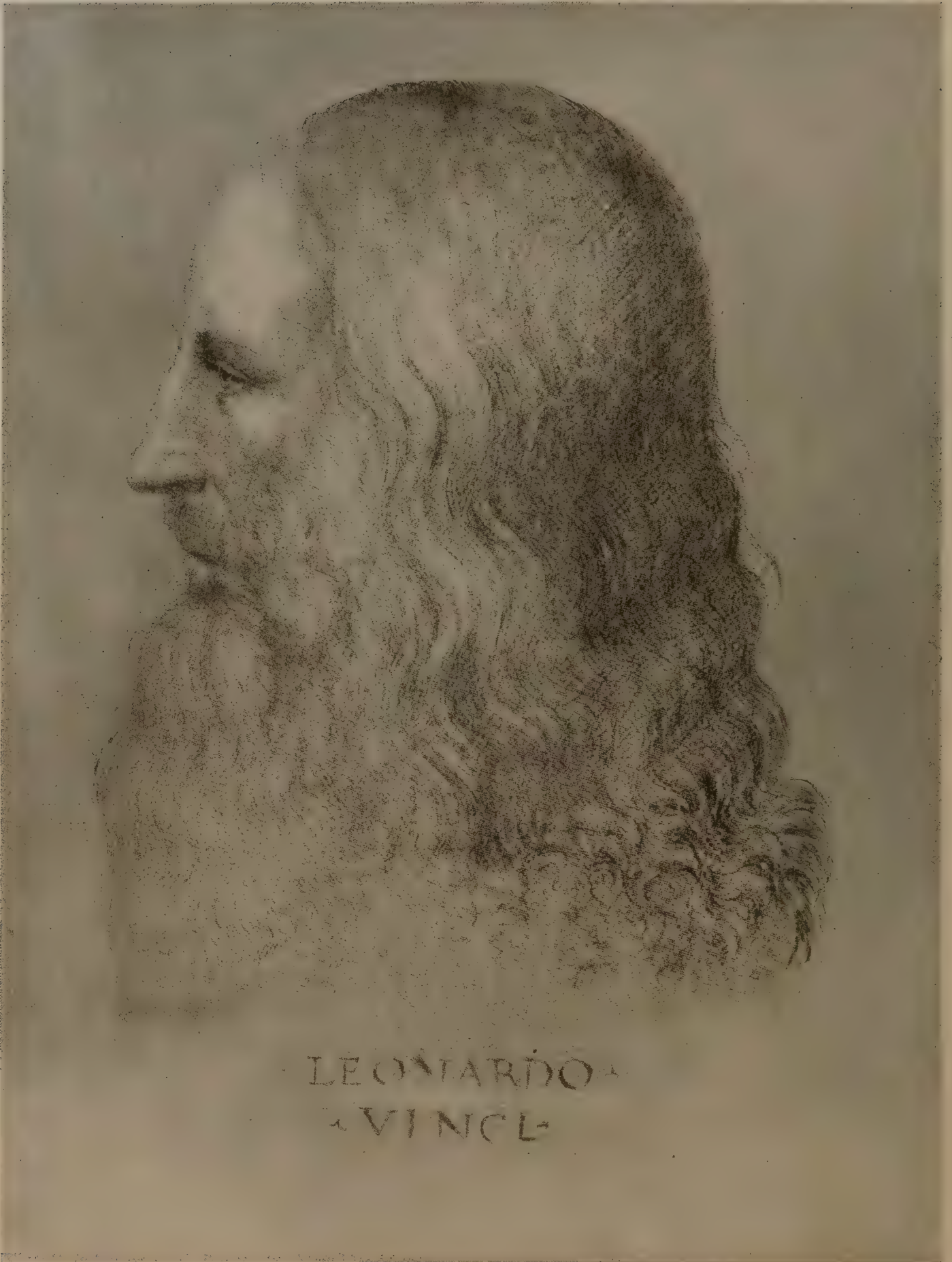
Another testimony comes from Paolo Lomazzo, who, in his *Tempia* also gives a picture of Leonardo's appearance. In his description he was helped not only by the still living Milan tradition but probably also by his knowledge of one of the above-mentioned drawings:

"*Hebbe la faccia con li capelli lunghi, con le ciglia, e con la barba tanto longa, che gli pareva la vera nobilità del studio, quale fu già altre volte il druido Hermete*

o l'antico Prometeo." (P. Lomazzo, *Idea del Tempio della Pittura*, Milan 1590, page 58). Curious and very characteristic is the comparison here with the *druido Hermete*, the mythical Horapollo. Lomazzo, however, was certainly not referring to a physical resemblance; probably only to a mental one. He may have felt that Leonardo, in his whole being, was like a guardian of the secret wisdom of Horapollo who, at the time of the Renaissance, was always wrapped in a veil of mystery and only mentioned with the deepest reverence, while his *Book of Hieroglyphics* was supposed to conceal the last word in truth which was only revealed to those touched by Promethean fire. Leonardo's wide knowledge gave credence to this resemblance and his personal appearance conformed with the reputation of deep scholarship which preceded him, while the knowledge of even a small part of his manuscripts, inscribed, as they were, in inverted handwriting, may have strengthened the romantic idea of him as magician and mystic and supported the comparison with Horapollo who, as



Courtesy of the Archaeological Museum, Venice
FIFTEENTH CENTURY MEDALLION
OF ARISTOTLE



LEONARDO
DA VINCI

Courtesy of the Windsor Castle Collection

EVERYONE WILL AGREE THAT THERE IS AN ASTONISHING LIKENESS BETWEEN THIS AUTHENTICATED PORTRAIT DRAWING OF LEONARDO DA VINCI, PROBABLY DONE BY ONE OF HIS PUPILS, AND THE BRONZE BUST OF ARISTOTLE SHOWN IN PROFILE ON THE FACING PAGE. THE PORTRAIT AND BUST ARE PRESENTED IN THIS ARTICLE AS CONTEMPORARY WORK



Courtesy of P. Jackson Higgs

IN SPITE OF WHAT DR. PLANISCIG HAS PRESENTED SO BRILLIANTLY ABOUT THIS TYPE OF FACE GOING BACK TO A PRE-LEONARDO TIME, IT IS NOT AT ALL UNLIKELY THAT THIS BRONZE LIFE-SIZE BUST OF ARISTOTLE IS THE WORK OF A PUPIL OF LEONARDO'S, WHO, AS BODE SUGGESTS, WANTED TO HONOR HIS MASTER AS THE MODERN ARISTOTLE

teacher of all secret "science," seemed at least related to Leonardo.

But is this picture of Leonardo's nature peculiar to Lomazzo and his generation alone or does it go back to an earlier time? And what is the connection with Leonardo himself?

The words used by Anonimo Magliabecchiano in describing the personal appearance of Leonardo prove that not only did the master lay great stress on his outward appearance but even took pains to make it individual, peculiar, conspicuous. While at that time "vestiri lunghi" were the fashion, Leonardo wore a short "*pitocco*," a garment generally used for wearing over armor and probably of very gay colors. Magliabecchiano remarks also that it was decorated with flowers. That shows a certain feminine vanity quite in keeping with characteristics which, years ago, Sigmund Freud tried to prove the master had, on the strength of a dream related by Leonardo as a childhood's experience of his own. (S. Freud, *A Childhood's Remembrance of Leonardo da Vinci* told by himself, Vienna 1910). The style of the master's hair and beard also differed from the general mode, for it was the fashion at that time to be clean shaven in imitation of the antique. In this way he tried to be different from others and mark his own personality by emphasizing his scholarliness and the supernaturalness of his learning. The same desire is apparent in the peculiar attempt to hide his knowledge from profane eyes, as it were, by using inverted handwriting and thus almost put it in the category of secret science. And in fact the inverted handwriting has much the same effect as the hieroglyphics of Horapollo. An eccentricity of this kind, by means of which he wanted, at one and the same time, to withdraw from the world and yet influence it, brings us to the question of what Leonardo wished to express by his peculiar appearance and what reason he had for making himself look like a patriarch while still a comparatively young man. This makes us change the question: "What did Leonardo look like?" into "Why did Leonardo look like that?" Let us try to answer this question.

A superficial glance may make the question seem frivolous but if we go into it more closely we shall find that it is not lacking in a deeper significance. As we may take for granted the fact that Leonardo not only intentionally emphasized his outward appearance but did so in a way that was directly the opposite of the fashion of his time, we are justified in asking ourselves: What was the model that he wished to follow, what was the impression he had of himself and what impression did he wish to make on others? As we believe in the historical determination of everything, we cannot regard as mere chance the outward appearance of any human being, especially such a strong personality as Leonardo; rather must we seek for its historical con-

ditions and relationship to the spirit of the period.

It has, so far, never been noticed that the features of Leonardo, as handed down to us in the drawings preserved in Turin and Windsor, resemble, in quite a remarkable degree, those of a number of portraits which, at the end of the fifteenth and beginning of the sixteenth century, were considered to be portraits of Aristotle. These so-called portraits of Aristotle show no connection with the portraits of the philosopher which have come to us from antique times, such as the head in the Museo Nazionale in Rome and the one in the Art Museum in Vienna. They were, in fact, reconstructed from the prevailing idea of the characteristics and nature of Aristotle in much the same way as the Duke De Berry's medallion of Constantin, a work which unquestionably breathes the spirit of the Middle Ages. From the spirit which, as is well known, changed Virgil into a sorcerer, has sprung the idea of Aristotle as a magician, as shown by the above-mentioned portraits.

The great protector of all learning, so revered during the Middle Ages, is not represented as the Wise Man of old Greece, but after the less remote pattern of those Byzantine *græculi*, for the most part undesirables puffed up with their own conceit, who wandered into Italy for the purpose, as they said, of bringing the power of learning before the eyes of the humanists hungering for knowledge; in reality, however, their idea was to secure for themselves an honored and at the same time carefree existence. The inventor of this type of Aristotle, as seen in our portraits, could not imagine him in any other form than that of a New Greek. Studniczka even thinks that the model for this portrait was the *græculus* Joannes Argyropulos, to whom Filelfo opened the way in Italy; in fact, that the features of Argyropulos were given to the portrait of Aristotle. Although his hypothesis has still to be verified, it can by no means be cast aside. However, for the period which we have in view at present, it is hardly of importance any longer: by the end of the fifteenth century, certainly no one remembered anything about Argyropulos. If his features were revered as those of Aristotle, no one was conscious of the deception.

We shall now briefly consider the different portraits of Aristotle. A small bronze medallion in the Brunswick Museum, already mentioned by Courajod, shows the bust of an elderly man, the profile turned to the right, with long hair and beard waved in separate single strands; a somewhat thin moustache from the upper lip joins the beard. The figure wears a cloak with a hood, the folds of which are draped on the shoulder; on the head is a conical cap ending in a thick point at the top, the lower edge of the cap being trimmed with a band decorated with what seems to be a fantastic combination of letters. At the bottom of the medallion is a curious

inscription which, however, entirely fits in with the peculiar conception of the portrait. It runs: ΑΡΙΣΤΟΤΕΛΗΣ ΙΟ ΑΡΙΣΤΟΣΤΟΝ Ι ΦΙΛΟΦΟΩΝ.

This bronze relief is by no means the only one of its kind. A second one with the same inscription is preserved in the Museo Estense in Modena (A. Venturi, *La R. Galleria Estense* in Modena, Modena 1883, page 82); other copies, without inscription, are in the Museo Nazionale in Florence and in the Dreyfus collection in Paris. The same picture of Aristotle appears again, on a round lead medallion, in the *Museo archeologico* at Venice; in it, however, the costume is somewhat simpler and the inscription runs: ΑΡΙΣΤΟΤΕΛΗΣ. That this representation of the philosopher was widely distributed is shown by a plate done by Enea Vico in the year 1546, also by carved stones, some of which represent Aristotle opposite Socrates, others the philosopher alone in our well-known type. Further proofs are copies in terra-cotta in the National Museum in Munich and in the Arezzo Museum. Lastly, testimony of the widespread distribution of this type (like that of numerous plaques and medallions which, as examples of the spirit of the Italian Renaissance, found their way over the Alps into France) is given by a terra-cotta relief, found by Courajod and now in the court of the Hotel d'Alluye in Blois.

A letter written by Cardinal Ercole Gonzaga in Rome in the year 1536 to his mother, Isabella d'Este, bears testimony to the great interest taken in this type of portrait. Ercole tells of a "very old" medallion of Aristotle from which casts and impressions were taken and, as he could not get the original, sends his mother a cast. He writes: "... essendo capitata qui una medaglia molto antiqua d'Aristotile non più vista ne sono state fatte

di getto a quella sigillitudine et anco di conio et havendo usato io diligentia d'averne una per mandar a V.E. finalmente m'è capitata questa alla mani che le mando qui inclusa . . ." (A. Bertolotti, *Artisti in relazione coi Gonzaga, Signori di Mantova*, Modena, 1885, page 73).

The comparatively early origin of this peculiar type, however, is made clear by a manuscript in the Vienna National Library. It is the *Nichomachean Ethics*, done by

the miniaturist Reginaldo Piramo da Monopoli for Duke Matteo III Aquaviva (1458-1529). One of its pages, decorated with a miniature, shows an arched gateway, in one of the spandrels of which we again encounter a copy of our portrait in profile with the hooded cloak, the pointed cap, and long hair and beard. In this case, the bust is placed opposite to a similar one which is probably intended to represent the features of Aristotle's antagonist, Plato. The style and characteristics of the manuscript point to the second half of the Quattrocento. The bronze relief in Brunswick and the original of the lead cast in the *Museo archeologico* in Venice seem not to have been made much later.

Recently, a life-size bronze bust, showing all the features of the pseudo-Aristotle, appeared in the gallery of an art dealer in Holland and soon after that was taken to America. Here,

too, is a man with long wavy hair and beard framing the face; the rather thin, cropped moustache on the upper lip ends at the corners of the mouth in long strands flowing down to mix with the beard. The costume is again the cloak with the hood; on the head is the characteristic cap, this time with a smooth turned-up edge. To make it still clearer who is portrayed, the name is engraved on the collar of the cloak. The style of the bust and the way it is cast point to the beginning of



Courtesy of the Brunswick Museum

ITALIAN BRONZE PLAQUE OF ARISTOTLE



Courtesy of P. Jackson Higgs

THIS LIFE-SIZE BRONZE BUST OF ARISTOTLE IS IN THE OPINION OF DR. BODE "A FINE WORK OF THE FIRST DECADES OF THE SIXTEENTH CENTURY AND PROBABLY BY A NORTH ITALIAN ARTIST. THIS IMAGINARY REPRESENTATION HAS NOTHING IN COMMON WITH THE ANTIQUE BUSTS OF ARISTOTLE KNOWN TO US. IT IS CLEAR THAT THE ARTIST OF THIS BUST DID NOT KNOW ANY OF THESE ANTIQUE BUSTS OF THE GREEK PHILOSOPHER"



Courtesy of P. Jackson Higgs

THE BRONZE BUST OF ARISTOTLE REMINDS DR. MÖLLER "IN ITS FACIAL FEATURES BUT ESPECIALLY IN ITS LONG, CURIOUSLY WAVED BEARD AND LONG HAIR, SO STRONGLY OF THE SELF-PORTRAIT OF LEONARDO DA VINCI THAT ONE IS FORCED TO BELIEVE THAT ITS MAKER WANTED TO REPRESENT THE GREAT PHILOSOPHER OF THE ANTIQUE WORLD WITH THE FEATURES OF THE GREATEST PHILOSOPHER-ARTIST OF THE RENAISSANCE"

the sixteenth century. It is, at present, in the possession of P. Jackson Higgs, New York.

As a curious coincidence, I should like to say that, in the year 1650, a bronze bust of Aristotle stood over the door of the study in the famous house of Petrarca in Arquà, with exactly the same inscription on it, as we learn from a description of this last dwelling of Petrarca in Tomasini's *Petrarcha redivivus* (Jacobus Philippus Tomasini, *Petrarcha redivivus*, Padua 1650, page 124); "*Musoleum perangustum, ubi superstes adhuc pluteus cum scamno a tineis corrosus: cuius ianua Aristotelis effigie insignita, ei peisimilis, quam ex marmore antiquo artificiose sculptam videre contigit apud Joannem Rhodium, cum hac inscriptione.*" That it was a bronze bust which was in the house is confirmed by an inventory of the year 1828: "*un busto di bronzo antico nell'uscio che conduce alla camera della Gatta, che rappresenta un vecchio.*" And from a later inventory of the year 1876, in which the bust is briefly noted as a *retrato di un filosofo in bronzo*, we can infer that, in more or less recent times, the bust was still in Arquà. Since then it has disappeared. That the bust of Aristotle which is now in New York is identical with the one that used to be in Arquà is a very justifiable conjecture.

The portraits of Aristotle in the Renaissance conception which we have just been discussing, remained in vogue for a long time; only the diligent research of modern archæologists has succeeded in setting aside this pseudo-representation of his personal appearance. We know that Pirro Ligorio did a good business in similar portraits; Fulvius Ursinus, in his "*Imagines et elogia virorum illustrium*" of the year 1570, shows Aristotle with features which have been taken from the above-mentioned portraits, while other compilers of iconographs have followed in his wake. In the inventory of the Mazarin collection of the year 1653, under the number 82, a marble bust of Aristotle is described as follows: "*Une tete d'Aristote ayant une grande barbe et un bonnet avec son buste sans espaulles, couvert d'une robe et d'un capuchon, de marbre d'Egypte, sur son pied de mesme marbre, tout d'une piece.*" (Com-

pare Michaelis, *Ancient Marbles in Great Britain*, page 674 ad. No. 7, and Bernoulli, op. cit. page 88.) Finally, this type celebrated its resurrection in quite recent times although in very different circumstances, for we meet it again doing duty as the Albanian national hero Castriota Scanderbeg, with the same beard, the same cap, and profile turned to the right, on Albanian stamps of 1913, printed in the Italian State Printing House in Turin. Thus, the Byzantine type which made its pilgrimage from the Balkans to Italy returns, after centuries of homage, to its original home in the Balkan peninsula, under the friendly escort of Italy.

If we now compare these fictitious portraits of Aristotle—especially the bronze bust in which the

characteristic features are most apparent—with the portrait drawings of Leonardo handed down to us, we will be amazed at the resemblance and our first thought will be whether Leonardo's face might not have been the model for these portraits of Aristotle. That such is not the case, however, is proved by the date of the origin of that type, seeing that we can trace it back at least as far as Leonardo's youth, while, most probably, it originated much earlier. But there must be some kind of connection between Leonardo and the Renaissance portraits of the philosopher.

Leonardo's undeniable vanity justifies us in taking for granted that Aristotle, as that period saw him, was the model Leonardo aimed at copying. For Aristotle was the Father of all learning whose equal—even outwardly—Leonardo considered himself worthy to be—and was. Thus we see him who, for us moderns, means more than Aristotle, wearing, while still young, long, waved, well-cared-for hair and beard, with the cropped moustache on the upper lip growing down at the corners of the mouth to meet the hair of the beard; we see him as the philosopher who, like the great Aristotle, bears himself with dignity in the consciousness of his high calling.

That this dignified appearance had been accepted by his contemporaries as his most characteristic trait, is

(Continued on page 82)



Courtesy of the Vienna National Library

MINIATURE OF ARISTOTLE IS SEEN IN THE SPANDREL ABOVE THE ARCH

PAUL LAMERIE, PAUL REVERE AND PAUL STORR

BY EDWARD WENHAM

ALTHOUGH THE COINCIDENCE USUALLY ESCAPES THE OBSERVATION OF COLLECTORS
THE THREE OUTSTANDING CRAFTSMEN IN THE SILVER ART WERE EACH NAMED PAUL

THAT that much desired aggrandizement in the eyes of our fellows, and which to-day is attained by well organized publicity, was sought by men whose names loom large in the earlier annals of accomplishment is apparent from even a cursory study. Not that the same means were employed to achieve this end as have operated during the past few decades, but although fame has in most instances accrued to outstanding characters of former eras by reason of actual achievement, more subtle methods are recorded by which prominence has been reached. Whether in politics, in the fields of religion or in the realms of art certain names have become celebrated and to the present time are linked with specific phases of every-day life. That the reasons for this rise to fame are not always commendable is frequently revealed by history. Again many have risen to eminence undeservedly while others whose names are more or less bywords in various spheres of life have



Courtesy of the Metropolitan Museum of Art
A SILVER PLATE BY PAUL LAMERIE

attained fame unsought, rather having it bestowed upon them through some curious quirk which has developed in the later generations.

With painters this has been notoriously the case, for few of the earlier masters ever enjoyed the honor and acclaim which was bestowed upon their work after their death. In fact the artistic accomplishments of many now famous painters are a contradiction of Shakespeare's assertion that the evil of men's lives survives them, while "the good is oft interred with their bones." And

this applies also to craftsmen of the formative arts, for while these are legion and while during the eighteenth century the various members of the fine crafts in most instances produced equally fine work, the fact remains that for some inexplicable reason isolated men have been singled out for the concentrated panegyrics of more modern times. Such instances are evident in the names of Chippendale, Sheraton, Hepplewhite and Adams,



Courtesy of the Boston Museum of Fine Arts

THIS COLLECTION OF PAUL REVERE SILVER SYMBOLIZES THE CATHOLICITY OF HIS WORK AND ILLUSTRATES HIS RETENTION OF SIMPLE LINES AND EMPLOYMENT OF GRACEFUL CURVATIONS WITHOUT APPLIED ORNAMENTS

these men coming down through history as the leaders of the golden age of furniture, to the exclusion of lessable self-advertisers, but equally fine workmen such as Ince, Mayhew, Shearer, Darly and many others.

Similar discriminations have occurred in other branches of art, particularly among the English silversmiths, and for that matter among our own also. And curiously enough perhaps the outstanding instances in this latter craft are of three men, the Christian name of each of whom is Paul. Two of these famous silversmiths represent the silversmith's art at the zenith of its splendor, in Paul Lamerie and our own Paul Revere the second, while the other, Paul Storr, although possibly less noted, nevertheless is among those men who represented the passing of the old school before the coming of the medley of ill-trained artisans, who appeared early in the nineteenth century. Nor of these three men, whose work is now eagerly sought by collectors, can it be admitted that they excelled all other craftsmen of their time, albeit it will be conceded that none of them surpassed Paul Revere.



Collection of William Randolph Hearst

COFFEE URN BY PAUL STORR, 1788

Comparisons between the work of Lamerie and his contemporaries as with that of Storr and the craftsmen of his epoch actually reveal that there were instances where other, but less well-known silversmiths, manifested equally fine workmanship, and at times even greater and better balanced æstheticism. Again despite the fact that the two men are almost of different centuries, there is a particularly noteworthy resemblance between many of their styles, which in Lamerie's later period were often excessively ornate. Yet while the three famous Pauls of silvercraft were each of different nationality albeit our American member and

Lamerie were to some extent contemporary and both of French descent, the styles of Revere and those of the two English craftsmen are in every way dissimilar.

Paul Lamerie of course came to England from France early in the eighteenth century, with other Huguenot silversmiths, among whom were Courtauld, Laroche, Fleurant, and Guerrin, and of the last named it is possible the Philadelphia silversmith whose name is spelled Girreaun, may have been a connection. And Lamerie



Courtesy of James Robinson

PAUL STORR FREQUENTLY EXHIBITS A TENDENCY TO UNDUE ELABORATION ALTHOUGH THESE CANDLESTICKS DISPLAY THAT GREATER RESTRICTION WHICH IS ALSO FOUND IN HIS WORK AND WHICH HAS BROUGHT HIM TO NOTICE



Courtesy of E. Schmidt

THESE PIECES WHICH WERE MADE BY PAUL STORR IN 1813 FOR THE DUKE OF CUMBERLAND ARE EXAMPLES OF HIS MORE ORNATE WORK FOUND IN CONNECTION WITH THE LARGER AND MORE CEREMONIAL SILVER BY THIS CRAFTSMAN

undoubtedly attracted attention not so much by his superiority of design or workmanship, but rather for the fact that he was largely instrumental in introducing the rococo manner which had originated from the style of the fourteenth Louis in France. And in this it should be pointed out that while these rococo pieces by Lamerie are of undoubted splendor in the early part of his career, by reason of their greater restraint, he later applied such superfluous and fantastic motifs as to cause much of his work to appear grotesque with over-ornamentation.

It must further be remembered in connection with this now celebrated craftsman that during the forty years he was in practice, he was without exception the most prolific worker of all the silversmiths of that time. And to-day there are actually many more examples of his art in existence than of any of his contemporaries. Yet, withal, his pieces are far more eagerly sought for than those of many men, whose work display equal craftsmanship but whose names for some inexplicable reason are seldom heard. A study of the larger pieces by Paul Lamerie, of which there are many in various public collections soon acquaints the student with his propensity

toward lavish decoration. There is nevertheless a marked and characteristic charm in the splendid lines of most of his smaller examples especially in the case of his domestic silver. His dishes, meat platters and mazarines by comparison almost manifest a restrictive influence in the decorative applications, and one entirely antithetical to the abundant embellishments which appear on some of his large covered cups, candlesticks, and other pieces which were intended rather for ornamental purposes. And in our use of the term mazarine, this does

not refer to the color of that name but to those oval dishes, with a deep well, to which were fitted a pierced silver strainer for their use in holding boiled fish.

Despite their partial contemporaneity, that difference which is so marked between the work of Paul Lamerie and that of Paul Revere, is probably more pronounced for the reason that our silversmiths at no time adapted any form of excessive ornamentation. From this category, however, we entirely exclude those pseudo-artists of more recent years whose extreme desire, at times, appears to have been the application of as much cast ornamental metal as possible to the body of a vessel. Nor



Collection of William Randolph Hearst
A LAMERIE MUFFINEER, 1740

would it be permissible to place the silver of any era upon a higher plane of unadorned excellence than that which bears the marks of this versatile American craftsman. For he and his contemporaries in this country have left us a heritage of beautiful pieces in silver, the peers of which exist among the examples of the various eras of English silverwork, but of which the transcendent has yet to be revealed to silversmiths of this age.

Unlike Lamerie, too, Revere never wandered into the fields of the fantastic to attain design, as the former was apt to do when he produced such pieces as his tureen in the form of a life-sized turtle on its back, and inverted the flippers as supports for this hideous piece: rather Revere, as did all the early silversmiths of this country, strived for and achieved beauty of line and graceful ornamentation by simplicity of design. But while Paul Revere undoubtedly exceeded other craftsmen in the range of his styles and was at times more daring and equally successful in his treatments, fame did not derive entirely from his art. Honor has been justly accorded him for other and more national reasons, which are a matter of history and not the purpose of this writing to approach. For apart from his exploits, this man was one of those characters who naturally assumes leadership, equally by reason of superior mentality as by the many spheres to which his very versatility adapts him. And if we to-day remember Paul Revere as a famous patriot and silversmith, he was equally skilled as an engraver, maker of church bells and of gun-powder, besides being a colonel in the army.

That his father was an equally fine craftsman is proven by the pieces which bear his mark. And in the

matter of identifying the works of the older from the son, it would be well to recall that the noted Paul's father, Appolos Revoire or Paul Revere to which he changed his name, used the initial of his Christian name and full surname in small Roman capitals as well as in script with both a rectangular and an oval shield. When he employed his initials P. R., only, the shield was at times crowned, while in other instances

the P. R. is crowned inside the shaped escutcheon. His more famous son of course never adopted the crown, besides which when using his full name he omitted the initial of the Christian name. And occasionally the initials P. R. of Paul the younger are on some pieces found incised.

It is of course extremely possible that those slight differences which appear between the designs of the younger Paul Revere and his contemporaries may in some degree have developed from the traditions brought to this country from the Channel Islands by his father, the latter having been apprenticed in the Isle of Guernsey. Later when he came to and settled in this country the elder Paul was apprenticed to John Cony: thus again many of the more pronounced motifs of the younger may have derived from the dual apprenticeship of his father. It must also be remembered that



Courtesy of the Metropolitan Museum of Art

A DOUBLE OR TRUSSING CUP MADE BY PAUL STORR, 1795

young Paul's bent seems to have been largely that of engraving, this being evidenced by the splendid work on some of his silver and shortly after assuming charge of his father's establishment he commenced to experiment with copperplate drawing. And when we realize that at the time of his father's death he was only nineteen, the innate art and craftsmanship of this man is the more apparent because of the early age at which he was left.



Courtesy of the Metropolitan Museum of Art

THE PLATTER FROM A DINNER SERVICE BY PAUL REVERE EXHIBITS THE REFINED ÆSTHETICISM THAT MARKS HIS DOMESTIC SILVER. THE CAKE BASKET SIMILARLY ILLUSTRATES THE SPLENDID PIERCED WORK OF THIS SILVERSMITH



Collection of William Randolph Hearst

THIS CRUET FRAME MADE BY PAUL STORR IN 1807 MANIFESTS THE BEAUTY ATTAINED BY THIS CRAFTSMAN IN INSTANCES WHERE HE RELIED UPON A SIMPLE DESIGN RATHER THAN APPLIED ORNAMENTATION FOR HIS EFFECT



Courtesy of the Metropolitan Museum of Art

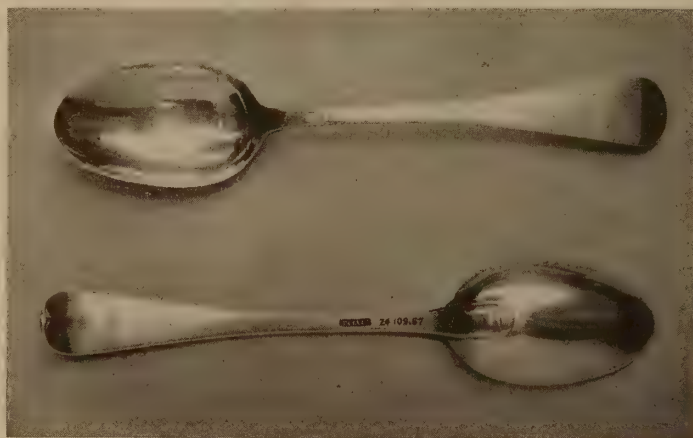
AMONG THE FEW DESIGNS BY PAUL REVERE WHICH INDICATE ANY PRONOUNCED ENGLISH INFLUENCE ARE HIS OVAL TEAPOTS WITH THEIR ACCOMPANYING CREAM JUGS AND VASE-SHAPED SUGAR BOWLS, ILLUSTRATED ABOVE

To-day his silver works are being assembled in different collections, nor is it possible to view such an assemblage as that on loan from private collections at the Metropolitan Museum of Art or that even finer display loaned to the Boston Museum of Fine Arts by Henry Davis Sleeper, without unconsciously breaking the tenth commandment. And that revival of these forms which has made its appearance in the modern reproductions of the pieces by Paul Revere and other early American silversmiths, is an admission of the superiority of these styles over the hybridized atrocities which have been foisted on the users of domestic silver, during the past few decades.

Nor are those same unsightly masses of this beautiful metal one whit more so than some of the conceptions which bear the identification mark of Paul Storr, who entered the London Goldsmiths Hall in 1792, and remained in practice until about the third decade of the following century. But while much of his work has of recent years been brought to this country, so discriminating have our collectors become that the keenest eclecticism is exercised in the selection. Hence no such piece as the plinth which he made for the

Royal Vase in 1815 finds its way to this country. This massive structure, and it may not be otherwise described is some fourteen inches high and an equal number in width at the base, while the amount of silver used in the various figures and decorations exceeds five hundred ounces. Supported on eight large dolphins in full relief is a plinth with four concave sides, at each corner of which is a swan also in full relief, while on the platform above each swan is a recumbent amerino with arm outstretched holding a chain attached to the bird below. Although the individual pieces of which this massive work is composed display unexcelled modeling and craftsmanship, the tout ensemble is of that character, which manifests an entirely displeasing result, due to the superabundance of the ornamentation.

But here again Paul Storr so resembles his predecessor, Paul Lamerie, for as the latter indulged in decorative superlatives with that which might perhaps be termed his ceremonial plate he nevertheless, as has been said, considerably modified his domestic pieces. And so in those of Storr, for a comparison between the massive pair of candelabra, which he made for the Duke of Cumberland, and the less ornate



Courtesy of the Metropolitan Museum of Art

A SPOON MADE BY PAUL REVERE, SHOWING MARK ON BACK

but more dignified pieces which were among the plate he produced for less ostentatious households, reveals the charm and beauty which the work of Storr displays in his more restrained examples. Nor is it without interest to recall that the pair of candelabra mentioned which weigh nearly five hundred ounces of fine silver were among the many pieces which returned to England from Germany after

the war. This use of fine silver to which little or no alloy was added is rarely found, and articles produced from metal of this grade are of a distinctly different color to that to which we are accustomed. In place of the slightly warm blue tint, it exhibits an almost grayish white and is by no means as pleasing as that to which copper has been added.

In connection with the works of Paul Lamerie or Paul de Lamerie as he was wont to style himself, it is of interest to mention that certain variations occur in the form of the marks which he adopted and used on his pieces. In fact, at the inception of their interest in old silver, collectors are often unaware that at one time his work did not bear the familiar P. L., but instead was impressed with the first two letters of his surname, thus—La. This is explained by the fact that under the act of 1698 silversmiths were compelled to use this form of



Courtesy of Miss Antiss Howard, Brooklyn Museum

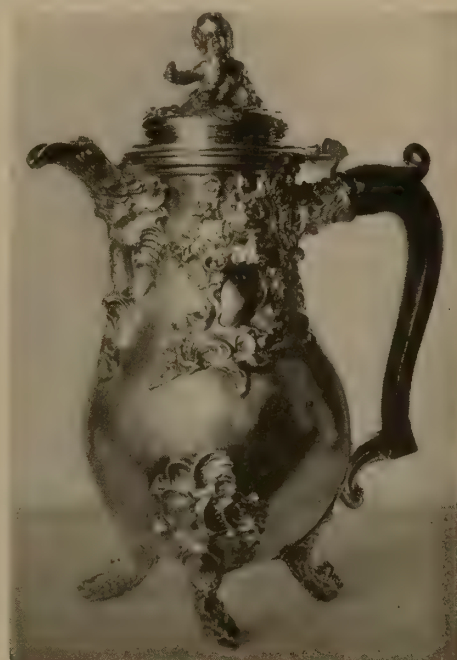
A LOW LOBED BOWL WHICH WAS MADE BY PAUL STORR IN 1817

identification in place of their initials. In 1720, however, this enactment was repealed and from then until 1739, we find both the two letters or the initials used by the craftsmen. In the latter years they were ordered to destroy all existing punches and to replace them by initials of their Christian and surnames, the type of the letters to be in every way different to any they had previously used.

It would seem that Lamerie discontinued the use of the La about 1732, substituting this by P. L., surmounted by a crown and a star with a fleur-de-lys below the letters. In 1739 this, of course, was again changed and from that time the same initials in script appear with a crown above. The star, however, disappears while the fleur-de-lys is replaced by a pellet. And it should be remembered that even if the shapes of the shields used by the two men are entirely different, the initials and emblems used by Pierre Platel, a silversmith of the late seventeenth century are identical with those of Lamerie's second mark. That is Platel also had adopted the crown, star and fleur-de-lys in the same form as that found on the later and more famous man's pieces, the letters P L of course being the first two of Platel's surname, and who curiously enough used capitals. The shields, however, are entirely different.



Courtesy of the Metropolitan Museum of Art



THE DRINKING MUG AND PORRINGER ARE THE WORK OF PAUL REVERE. ALTHOUGH THE BODY OF THE LAMERIE CHOCOLATE POT IS SIMILAR TO THE MUG BEAUTY IS LOST BY THE USE OF APPLIED ORNAMENTS ON THE FORMER

ITALIAN VELVETS OF THE QUATTROCENTO

BY HELEN COMSTOCK

THE CHASUBLES AND OTHER PIECES OF VELVET SHOWN HERE REPRESENT GOTHIC
DESIGNS FOR VELVET DEVELOPED BY ITALIAN WEAVERS FROM ORIENTAL SOURCES

A COLLECTION of chasubles of Gothic velvet, remarkably preserved and representing in design some of the earlier as well as more complex patterns developed by the Italian weavers, is uncommon enough to give exceptional importance to the five shown here, an importance in which they rival the most precious of early Limoges or Rhenish enamels, the glass of Saint-Denis, or the sculpture of Dijon. Although entirely unrelated in ornament to the plastic arts of the period the designs that appear on Gothic velvets are as indicative of their period as the pointed arch or tracery.

A European origin is often claimed for velvet. Von Falke among others supports the opinion that it was first made in Italy. Velvet was woven in Venice and Genoa by 1340, and the velvet weavers of Venice had formed their own guild in 1347. By 1425 there were as many as five distinct classes of velvet weavers in that city, each with an entirely different master's examination. As the earliest existing Persian velvets are of the sixteenth century this would establish the priority of the European cloth if it were not for the fact that when these do appear the Persian technique is so highly perfected as to indicate a long history. The honor remains unassigned between Persia and Italy, for Chinese velvets are later in appearance. The word by which the cloth was known in China, *hui tse jung*, contains an indication of the source through which it was first known there as *hui tse*—the name by which the Chinese called their neighbors to the west in what is now Turkestan, who were no doubt the means of transmitting the wares of Persia to them. A fabric which is imported into any land generally carries some suggestion of its origin in the name by which it passes, such as damask, which comes from Damascus; the Italian designation of Bagdad, Baldacco, supplied the name for the sumptuous fabric that was used for a canopy, the *baldacchino*. Velvet comes from an Italian word *velluto*, shaggy, which is another argument in favor of an indigenous origin for the fabric.

Patterns for velvet could not be drawn from the already highly developed motifs for damask, lampas and brocatelle for the reason that the latter were composed of comparatively small units, crisply outlined and not suitable for a pile fabric. The weavers of velvet could not successfully use the animals of the chase, rays of light (a Saracenic motif), gnarled tree trunks, vine patterns, Persian bird pairs, Chinese cloud forms and mythical animals, heraldic devices, moated castles,

rocks and garden enclosures which had been developed in Lucca and other Italian cities for the earlier forms of silk cloth. This was due to the fact that an indefinite outline is presented by the pile of the velvet when it is contrasted with a plain background, even though that background is of a different texture and often of a different color. A new type of pattern grew up with the development of the technique of velvet weaving which appears in the many variants of the so-called pomegranate design of which all save two of the velvets shown here are representative. This pattern is the aristocrat among Gothic textile motifs; it grew to magnificent proportions, taking in the full width of the cloth and extending at times as much as two meters in length; it surrounded itself in ogival framings and floral radiations, or set itself in leaf-shaped panels; it grew from parallel waving stems and in all assembled so much detail in a beautifully organized whole as to attain a true architectural unity and dependence of parts. The term pomegranate is a modern one. They were not so named by the age that produced them, being called in the old inventories, says Von Falke, pine cone designs, *pomme de pin* or simply *pomme*. The Florentine artichoke is another name that is given to certain forms of this general class.

The oldest type of design that is shown here is on the chasuble covered with leaf shaped panels and having a pillar orphrey of much later date, its flowers and scroll-like foliage being of a sixteenth century type. The design of the older velvet is especially interesting in furnishing the genesis of the leaf-shaped panels such as frame the pomegranate motifs of the chasuble which is reproduced in color. The circular panel formed of reversed curves is frequently met and appears on the blue chasuble in a high state of perfection. It represents the earlier Gothic style but in a highly developed phase. The green chasuble first mentioned has not yet worked out its leaves in a markedly symmetrical form. Both of these velvets are of a solid color and it is only the contrast of the pile and the background which gives the impression of a lighter color having been used. They are voided velvets, the foundation being a satin weave, which is allowed to show where no pile appears. The design of a voided velvet is not cut, although sometimes a voided velvet is called a "cut velvet." This is an incorrect application of the term as all velvets in which the loops of the pile are cut are "cut velvets," without reference to pattern. The cutting is done when the rods, over



Courtesy of Joseph Brummer

CHASUBLE OF FIFTEENTH CENTURY ITALIAN VELVET

The cross-shaped orphrey on the back of this blue velvet chasuble is woven of Cyprian gold thread and colored silks and is of a type for which Cologne was famous in the fifteenth century although this kind of woven panel was made in various other cities.



Courtesy of Joseph Brummer

CHASUBLE OF GREEN VELVET WHOSE PATTERN IS AN EARLY FORM OF THE LEAF-SHAPED PANEL, SO TYPICAL OF THE GOTHIC STYLE, SEEN ON THE CHASUBLE ON THE FOLLOWING PAGE. THE PILLAR SHOWS A LATER PATTERN

which the warp threads are woven to form the pile, are removed. These rods are sharpened sufficiently to perform the operation as they are withdrawn. If they are withdrawn without cutting the threads so that the whole surface seems covered with fine loops it is uncut velvet. If the design combines cut and uncut loops it is

ciselé velvet. Another mistake is to call voided velvets a satin brocaded in velvet. This mistake might be made where a large amount of satin background appears, as in another chasuble shown here where the pomegranate design is contained in ogival framings and a cross shaped orphrey is on the back. This is simply a voided velvet.



Courtesy of Joseph Brummer

TWO VARIATIONS OF THE SO-CALLED "POMEGRANATE" PATTERN ARE REPRESENTED HERE. THE POMEGRANATE, ARTICHOKE AND CONE FORMS DEVELOPED BY THE ITALIAN WEAVERS WERE DERIVED FROM THE CHINESE LOTUS PATTERN

The chief motif in the blue chasuble and in another of the earlier forms shown here, the chasuble of red combining two varieties of the pomegranate pattern, is set in regular rows, one above the other. In a later form this

reticulation is broken up by the introduction of bifurcating stems or bands from which the main panel rises. An example is the chasuble with the beautiful embroidered cross-shaped orphrey showing the Crucifixion. Here the



Courtesy of Joseph Brummer

ANOTHER POMEGRANATE PATTERN; THE PILE OF THIS FABRIC IS GREEN AND THE BACKGROUND A WARM GOLDEN YELLOW. WHILE THESE PATTERNS WERE DEVELOPED IN ITALY THEY WERE ALSO MADE IN OTHER PARTS OF EUROPE

effect of vertical rows is broken up by means of these stems which, if a large piece of the fabric could be seen, would make a continuous ogival framing. Unlike the ogival patterns from which the motif was borrowed,

those of Persia, the main design is not contained within the ogives but the latter form a kind of network or trellis on which to build up the panels containing the pomegranate motif. A still more advanced statement of



Courtesy of Joseph Brummer

THE CROSS-SHAPED ORPHREY OF THIS GREEN VELVET CHASUBLE IS EMBROIDERED IN GOLD THREAD AND COLORED SILK; THE ROWS OF PANELS CONTAINING THE POMEGRANATES ARE BROKEN WITH BIFURCATING BANDS OR STEMS

this is seen in the chasuble of cloth of gold and crimson velvet which is the latest in point of time of any shown here, representing the end of the fifteenth century. Here the bifurcating bands consist of a chain of leaves on a

ground of velvet with an outer edge of leaves, making a more important contribution to the whole.

Concerning the pomegranate motif itself: this graceful and exquisite form goes back to the Chinese lotus



Courtesy of Joseph Brummer

THE MOST SUMPTUOUS OF GOTHIC FABRICS IS REPRESENTED IN THIS COMBINATION OF CLOTH OF GOLD AND CRIMSON VELVET. IN ORDER FURTHER TO ENHANCE THE SURFACE LOOPS OF GOLD DOT THE SURFACE OF THE VELVET

with its wreath of encircling leaves. This design the Italians knew both in Chinese originals and in Persian variations. Under their fingers it soon took upon itself a European character. One of the chief of its new attri-

butes was the radiating efflorescence which crowned the top, whether this emerged from a genuine pomegranate form, as on the blue chasuble, or from one of the artichoke or other cone forms seen on the chasuble which

has been mentioned as the latest in date or the panel of velvet from the Metropolitan Museum of Art. This crown of flowers is especially ethereal and graceful on the blue chasuble whose whole design is one of exceptional beauty. The radiating flowers and leaves, which also became the unfailing accompaniment of the central cone form is in this instance unusually lovely. The leaves have in their outline that quality of movement which the Gothic designers had been developing in other textile patterns. It was Gothic naturalism that animated textile design with life and movement at this time even though it was from the Chinese designs with their emphasis on movement that the Italians learned their greatest lesson. At the time the designs which are seen here were being evolved the Chinese influence was already an old one and the Italian weavers had gone through a period in which their silks reflected to the utmost degree the somewhat restless activity of Chinese patterns with their diagonal vinelines, their dislike of paired motifs, and their manner of deftly covering and all but concealing the repetition of the elements of the design. The Italians were now ready to return to greater stability, a stability which was necessitated by the increasing size of the motifs for velvets which did not admit of however skilful juggling. Grace and delicacy of movement were confined to a narrower field, the field of the individual motif. In the blue chasuble the lovely

line of the leaf cusps, the star-like delicacy of the flowers which rise from the crisply curling leaves around the pomegranate, and the lacey beauty of the secondary pomegranate which crowns the central cusp of each leaf

panel show a touch both light and sure and a line as pliant as the stroke of a brush.

Besides the leaf panels set in regular rows and the panels joined with ogival connecting lines there is another type of design frequently found on Gothic velvets, the waved stem design shown on the panel from the Metropolitan Museum. The waved stem was sometimes vertical, sometimes oblique, and in both cases was developed from the waved vine pattern of the Chinese. It developed from a small and delicate line to a powerful one, so that though beginning as a subordinate line depended upon for symmetry and movement, it took upon itself an independence of position and gave the dominating character to the whole pattern. The band of velvet with its inner band of woven leaves is, in the fabric shown here, of greater importance than the artichokes with their velvet backgrounds rising from the stem. This cloth is representative of the later fabrics which were particularly lavish in their use of gold. The resplendent cloth of the end of the fifteenth century pre-



Courtesy of the Metropolitan Museum of Art

THE WAVED STEM WAS ONE OF THE FAVORITE GOTHIC MOTIFS

sented surfaces which were almost entirely of gold with the design worked upon it in fine lines of velvet pile, such as those which outline the cone forms and the

woven leaves of the stem. Another example is the chasuble with the especially pronounced ogival bands which has already been mentioned as of a later date. This chasuble has other touches which were favored at this period, the enhancing of the velvet with little loops of gold thread which appear over the velvet surfaces, while the smaller cone forms are made of solid masses of these loops which caught the light and gave variety to the surface, adding interest such as it had never before possessed.

Still another type of velvet which represents the late fifteenth century is the velvet with two lengths of pile, known as pile on pile. In this the pile is simply woven in the two lengths and the cutting of the threads leaves part of the design raised in relief. This cloth shows another variety of the waved stem design, this time pursuing a diagonal course in parallel lines across the fabric. It is woven of cloth of gold and crimson velvet. The gold which was used at this time was a gilded silver wire wound upon a core of yellow silk; when silver alone was used the core was white. This wire was far more brilliant than the earlier type of gold thread, known as Cyprian gold which was a linen thread covered with a membrane and gilded. This thread was more pliable and produced a softer fabric than the gilded wire could produce.

An example illustrating the use of Cyprian gold thread is seen in the orphrey of the chasuble which is reproduced in color. This woven cross-shaped orphrey is of a type for which Cologne was famous in the fifteenth century although weavings of this character were done in other places in Europe, notably in Venice. They were made on small looms and consequently were frequently done by persons of an unprofessional character; ladies of rank often made them. The background of the orphrey in question is of gold thread, the lettering is in blue and red and the flowers of red, blue and white with pale green leaves have preserved a remarkable freshness of color. Cyprian gold thread, besides being more pliable, is not so brilliant as the gold thread later in use and the two may also be distinguished by the yellow core of the latter which is visible where the wire has become unloosened.

The other cross-shaped orphrey is needlepainted and is of the type that is most frequently found in Germany. Orphreys from the southern countries were generally divided into three panels, each containing the figure of a saint under a canopy or some subject that could be adapted to the limited space. The use of the whole length of the Cross for a single composition showing the Crucifixion was favored in Germany. The dependence of the embroiderers on pictorial art is obvious, the group at the foot of the Cross suggesting the manner of Van der Weyden. The figure of Christ and the arms of the Cross and the group at its foot are embroidered on

separate pieces of cloth and appliquéd. The background is of gold thread laid horizontally and held down with brick stitching of red silk which forms a diaper pattern. A border is formed at the sides by laying the gold thread vertically for several rows. The robes of the figures are in satin stitch and the architectural details such as the windows and vaulting are also in the same stitch in fresh tones of green, blue and red. The pointed arches are in raised couchings of gold. Faces and anatomical details are in outline stitch and not in the split stitch which was used altogether before the fifteenth century and in some instances later, as in some of the very remarkable Italian embroideries where an effect of modeling of the features is done with greater realism than we are accustomed to seeing.

Something remains to be said of the chasuble itself which as it is shown here is not of the form which was in use at the time the cloth was actually made. The shape of these was altered probably some time during the seventeenth or eighteenth century after a new and more convenient type of chasuble was adopted. The earliest type was made from a semicircular piece of cloth which when the edges were joined and a hole made in the top for the head produced a form which, as one writer remarks, was like the extinguisher of a candle. It hung down an equal length all around and consequently interfered with the movement of the arms. As the chasuble is only worn by a priest or bishop who is celebrating the Mass this attribute was a detriment and a new form came into favor. A piece of cloth of long oval shape was used, with a hole cut in the center for the head and allowing the two ends to fall down front and back. This still permitted a certain amount to fall down off the shoulder and as the materials were generally heavy and stiff it still prevented a free movement of the arms. A form which permitted the material to drop to the elbow was used until the sixteenth century and as late as 1619 Rubens painted such a chasuble in the *Miracle of St. Ignatius* in Sant 'Ambrogio in Genoa, although of course he may have intentionally portrayed an older form. As the new scapular shape was adopted the old chasubles were cut over; they were not only made so as not to drop over the shoulder but the fronts were shaped in at the waist to allow even greater freedom of movement than was formerly permitted.

This is not visible in any of the reproductions as only the backs are shown. There are many chasubles in existence which are older than these and were not reshaped because of a respect for their age or perhaps association with a saint. The fifteenth century vestments, not seeming particularly venerable to the seventeenth century, came under the shears, although this now seems to us an unthinkable desecration when we consider how many exquisite pieces have probably been destroyed in this ruthless manner.



In a private collection in Amsterdam

ST. URSULA AND THE ELEVEN THOUSAND VIRGINS

This painting of St. Ursula holding the arrow of her martyrdom and surrounded by the eleven thousand virgins is thought to be an early Spanish work of the fifteenth century. The type of gold work does not show the finesse of the painters of the north, although a German origin might be claimed on the basis of the facial types. A German influence was predominant in both the painting and sculpture of Spain soon after the middle of the century. This picture is interesting in showing with great accuracy, although not with the elegance and delicacy of the Flemish and Italian paintings of the period, a fabric with the pomegranate pattern such as has been illustrated in the preceding article. It is evidently of cloth of gold with the design raised in outline with velvet pile. The pattern, while belonging to the group to which the term "pomegranate" is applied, has for its central motif a form developed from the artichoke. This is surrounded by serrated leaves and set within a leaf-shaped panel. It is unusual to find so primitive a painting presenting a fabric which did not come into existence until the middle of the fifteenth century

THE RISE AND FALL OF ROCKINGHAM

BY CHARLES HYDE-JOCELIN

ALL THE DECORATIVE QUALITIES OF PREVIOUS PERIODS, COMBINED WITH ATTEMPTS TOWARDS EXCELLENCE, ARE APPARENT IN A COLLECTION OF ROCKINGHAM PORCELAIN

THAT yellowish ware with the heavy brown glaze made by the early American potters and known as Rockingham is not dissimilar to the early brown tea and coffee ware which originated at the old English factory whence the name was borrowed. But while in this country to-day Rockingham signifies a generic type of ware, collectors have long since come to classify the Rockingham of English provenance among the more splendid porcelains which represent the ceramic art of that country. That the life of this factory in Yorkshire was brief is to be regretted, for the probability is that had it continued, it might have developed a branch of the art, which would have given us many more splendid works.

Although the history of this porcelain factory established by Brameld in about 1820, is represented by a bare twenty years, earthenware had been made from clay in the district from as early as 1750. And even when Brameld became the owner of the pottery and began to produce the finer bodies, from material brought from other parts of England, he continued to make the brown ware for which the old pottery was celebrated. Nor was it long, due to his extravagant methods, before he had exhausted his resources; in fact the factory would have been closed in 1826, had not Earl Fitzwilliam come to its assistance and advanced sufficient money to allow it to continue. Brameld, however, again became embarrassed and failing to obtain further capital was finally compelled to close in 1846. And in the griffin mark which denotes the splendid products of Rockingham, we have a relic of the connection of the ancient Fitzwilliam family, of which this emblem was the crest. Nor have we in any porcelain greater technique nor more beautiful decoration to the attainment of which is due the eventual failure of the factory, for Brameld entirely ignoring the cost of production concentrated his efforts upon realizing his ambition to surpass the works of any other potteries, consequently

producing a china which, owing to its high value, could only find a market among the more wealthy homes.

Both in the quality of the finely modeled bone porcelain bodies as well as in the application of the glaze, perfect technique is manifest in specimens of Rockingham. Nor can we regard Brameld's adoption of bone

porcelain other than as further evidence of his aspirations to excel in the styles of his decorative motifs, for this type of body undoubtedly allows for fuller range to the painter's art, than does the "true" or harder porcelain. This is apparent in the works of Josiah Spode, although bone-ash had been introduced as a component by Frye for some fifty years before Spode adopted the new composition in 1800 and there is no doubt that this largely added to the delicacy which marks decorative qualities of the famous Stoke pottery. Fur-

ther, in the substitution of bone-ash for the former glass with the china clay and felspatic ingredients, the English potters could lay claim to an essentially native paste. And due to the "bone" body Rockingham displays a hardness in the somewhat intense whiteness of its glaze, this being the outcome of the difference both in the constituents and the method of application to that of the hard-paste. The glaze on bone porcelain is much more subtle, consequently the translucence, owing to the greater transparency, is less subject to those elusive shadings found in the "true" porcelain. Connoisseurs, however, recognize that no Rockingham exhibits the *pâte-tendre* of much Sèvres but rather a tendency towards the hard-paste of the later French chinass, nor are they less disposed to acknowledge that the magnificent artistic work of this nineteenth century factory.

That Brameld failed to count the cost of surpassing the works of the already well-established factories is evident not only by his eventual failure to survive the financial strain, but also from the fact that he searched



Courtesy of the Victoria and Albert Museum

OCTAGONAL SHAPED PLATE OF ROCKINGHAM WARE



Courtesy of the Victoria and Albert Museum

THE ARTISTS AT THE ROCKINGHAM FACTORY MADE FREE USE OF GILT BANDINGS AND SIMILAR EMBELLISHMENTS IN CONJUNCTION WITH PAINTED FLORAL PANELS EXECUTED IN NATURAL COLORS AGAINST YELLOWISH BACKGROUNDS

England for various clays, with which to experiment. These he brought from Cornwall, Devon and even Sussex and Kent, in addition to which he employed craftsmen and artists of whose ability there could be no question. As he refused to use other than the finest material obtainable, so did he decline to retain an employee, regarding whose work there could be any suggestion of mediocrity. Thus it was that in the subordination of the commercial interests to artistic ambitions the Rockingham factory rose to an unexcelled magnificence and like a comet across the firmament of the ceramic world flamed and then subsided into nothingness.

Among the outstanding distinctions in the decorative qualities of Rockingham are those splendid ground colors, which are found on the tea and dessert services, of which perhaps the apple-green is probably the more celebrated. Brameld also used another shade of this color, but this frequently exhibits a somewhat hard shade owing to a slightly excessive use of blue. At the same time the blue grounds, employed by the artists at this factory are magnificent both in their splendid shadings and variation, examples with Mazarine and *bleu de ciel* ground being particularly soft and attractive.

Similarly the red shades varied from a deep pink to that dark maroon which is found on Chelsea, from which it was doubtless borrowed, as the canary yellow was copied from that of Derby, although the yellow of Rockingham is considerably darker. From the late date at which Brameld established his porcelain works, however, we can only assume that earlier factories had long since evolved forms of decorations, that had reached a perfection which the artists of Yorkshire factory would find it difficult to surpass. And it is probably for that reason that we find that frequent superabundance of gold which while magnificent is at times somewhat unsuitable to the more simple panels which accompany it.

One example of this excessive gilt decoration is the massive vase in the Victoria and Albert Museum, which exemplifies both the extravagance of Brameld as well as the public taste of the era in which it was produced. But despite its massiveness and unrefined adornment there is in the excellence of the body and the splendid painting of the panels a beauty which is typical of the wonderful artistry displayed throughout the works of the Rockingham factory. And as evidence that much was produced there, regardless of the cost,



Courtesy of B. Altman and Company

THE DESIGNS OF DINNER SERVICES WERE LARGELY TAKEN FROM THOSE OF EARLIER SILVER, A CHARACTERISTIC BEING THE GADROON EDGE AND SHAPING OF THE PLATES, THE DECORATION BEING OF PARTICULAR EXCELLENCE



Courtesy of Law Foulsham and Cole of London

BORROWING FROM THE DECORATIVE MOTIFS OF THE EARLIER FACTORIES ROCKINGHAM BY THE USE OF THESE WITH ITS OWN SPLENDID GROUND COLORS ACHIEVED MANY STRIKING RESULTS AS SEEN IN THESE EXCELLENT PIECES

the dessert service made at Rockingham for William IV is an example. This magnificent set which consisted of more than two hundred pieces was made to the king's order and although Brameld received five thousand pounds for the work, so recklessly was it lavished with expensive decoration that it entailed a heavy loss upon the factory.

In consequence of this collectors to-day are able to acquire dessert services made at Rockingham for the reason that the king having set the vogue for this porcelain, a large number of the noble families immediately began to order similar sets. And characteristic of these are the molded edges usually with gilt scroll work, while the handles of the dishes are frequently in the form of a molded leaf, in which the veins are picked out in gilt. The ground colors of these services are among the most perfect produced, that known as the peach now being difficult to obtain. Another favorite motif was the introduction of a diaper pattern on a pink ground, this affording a delicacy of outline which has retained its old time popularity and which is still found in use in English homes to the present time.

It is in the vases made at Rockingham, however, that the various forms of decoration borrowed from earlier factories are more pronounced. Nor is this more noticeable than in those upon which finely modeled flowers in high relief appear, these being in every way similar to the manner of Colebrookdale. Likewise the examples with the splendidly painted panels are undoubtedly



Courtesy of B. Altman and Company

ROCKINGHAM PLATE WITH MOLDED LEAF EDGE

inspired by Derby and Worcester, although the Rockingham works evolved a curious and not unpleasant use of these, in the form of molded plates, in each corner of which was a miniature landscape painting while a larger panel appeared in the center. And although we may agree with the authority who described the Victoria and Albert vase as "nonsensical conglomeration in deplorable taste" no connoisseur will adjudge the works of Rockingham as a whole other than worthy to rank with the finest porcelain produced.

Although becoming increasingly difficult to acquire, those figures and statuettes produced at Rockingham are some of the finest known to students of ceramics, animal subjects having apparently made the greater appeal to the artists of the factory. Few statuettes of importance have been offered during recent years, but in various collections these are distinguishable by their usually being on a plinth on which the name of the figure is inscribed in gold. Occasionally examples are found, the body of which is white, the face only being colored. But of the many figures which this factory produced and the splendid animal groups which may yet be found none exceeds the craftsmanship displayed in the famous Rockingham poodle. Nor has any other pottery given to ceramics more perfect modeling, while the curly hair which appears on the neck and head is almost infinitesimal in the fineness of the china strands. And while this figure has been widely copied by the Staffordshire potters, their efforts have resulted in a coarse reproduction,



Courtesy of Law Foulsham and Cole of London

THE CENTER VASE WHICH BEARS THE GRIFFIN MARK ILLUSTRATES THE USE OF ENCRUSTED FLOWERS, SHELLS AND SEAWEED IN COLORS WITH A PAINTED VIEW PANEL WHICH IN THIS INSTANCE IS RECOGNIZED TO BE EATON HALL



Courtesy of the Victoria and Albert Museum

THE CREAM JUG DISPLAYS THE ROCOCO INFLUENCE IN THE SCROLLS, THE PLATE BEING OF THE MOLDED TYPE FREQUENTLY PRODUCED AT ROCKINGHAM, WHILE THE TUREEN SHOWS THE USE OF MORE RESTRAINED DECORATION

the hair of which more closely resembles that of matted sheep's wool. Other small but interesting examples of Rockingham are the pretty cottages, which were at one time used as pastel burners and doubtless for that reason many were broken.

One of the most curious pieces which emanated from this nineteenth century factory was that known as the Cadogan coffee-pot. This vessel is without a lid and apparently offers no means by which liquid may be poured into it. Actually, however, it is constructed on somewhat scientific principles, for in the bottom is a hole, from which a spiral tube passes up to within an inch of the top. By turning the pot bottom upwards the coffee is poured through the hole, thus finding its way through the tube to the body of the vessel. It has been thought that this was an invention of the Rockingham factory, but it was originally modeled from a similar pot of the Indian green ware brought from abroad to Wentworth by the Honorable Mrs. Cadogan and the probability is that it had remained there for many years before being copied by the Rockingham works.

Unfortunately few specimens of Rockingham bear any mark, although as has been said the griffin of the Fitzwilliam family was adopted for this purpose. This is usually found impressed or painted in red. From existing examples, however, we may assume that this mark was not used before 1826, when the Earl became financially interested, earlier specimens being found bearing the words "Rockingham Works Brameld," this after the factory had been accorded the patronage of William IV, being changed to "Royal Rock-

ingham Works Brameld." It is also advisable when examining examples to recall the similarity to many French porcelains, for these later are frequently offered as Rockingham to which the decorations are by no means dissimilar. This particularly applies to the porcelain of the Frenchman Jacob Petit, upon many pieces of whose work floral paintings are found painted in a decidedly English manner. And there is also considerable likeness between some of the ground colors used by this man and those associated with Rockingham.

Ware made in our American potteries and to which this name was applied is of much interest to collectors, for many of the pieces are in the forms which indicate the advances made in the modeling of figure subjects. Nor was this restricted to any one section, being found at Baltimore, Bennington, Zanesville and other sections. Between the examples of the various potteries of the last century there is little to choose, although perhaps those from Bennington exhibit a somewhat more advanced craftsmanship. And in view of the difficulty in deciding the origin of this quaint old brown glazed ware it is fortunate that those of Vermont are usually impressed with the names of the various makers, as collectors who have had the good fortune to acquire one of the hound handled jugs, cow-creamers or other pieces, are aware. It is doubtful if much of the pottery of the nineteenth century will ever be collected for its intrinsic merits but undoubtedly it will be preserved by collectors as an illustration of the spirit of the age from which it came and which it represents so fully in its sincere art expression.



Courtesy of B. Altman and Company
A TUREEN WITH MOLDED FINIAL

A PETIT-MAITRE OF THE EIGHTEENTH CENTURY

BY ROBERT ALLERTON PARKER

CLODION'S WORKS ARE PRIZED BY CONNOISSEURS TO-DAY BECAUSE
THEY EMBODY THE POLISHED PAGANISM OF THE ANCIENT RÉGIME

BY the middle of the eighteenth century the center of French civilization had shifted from the court at Versailles to the salons of Paris. One might almost say to the boudoirs, so thoroughly saturated with the perfume of artificiality had arts and letters become. In a letter written to Lancret, Boucher confessed that he for one found Nature disagreeable—too crudely green, too badly managed as to light. And his distinguished confrère had replied: "I agree with you. Nature is lacking in harmony and attractiveness." Downright sincerity and the old homely bourgeois virtues were as out of place in this powdered and perruqued society as unwelcome draughts of fresh air. All the clever young men who came up from the provinces to seek fame and fortune in literature or the arts, or who had decided to become aristocrats, discarded their old family names as they cast aside their homespun coats. Many of them won immortality for names never known to their parents.

Perhaps it has been the arch-prophet of the new skepticism who had set the fashion: a generation earlier François Arouet had become M. de Voltaire, and inaugurated the new anagrammatic nobility of the pen. Le Bouvier became Fontenelle; Jolliot converted himself into Crébillon the novelist; the impudent son of Caron the watchmaker emerged as M. Caron de Beaumarchais, adventurer, schemer, near-aristocrat and creator of the immortal Figaro; Carlet won fame as Marivaux, the Proust of his period; and Pierre Laclos of Amiens discovered that he could make his way in this great world by becoming Pierre Ambroise Choderlos de Laclos and the author of a single master-

piece, *Les Liaisons Dangereuses*. One might make a lengthy catalogue of all the writers, wits, painters and sculptors who emulously assumed names suggesting a background of nobility, entrenched themselves in the candle-light security of the salons, and finally emerged

victorious from the battles of the boudoirs. "Clodion" the sculptor was not the least successful among them.

Claude Michel of Nancy, a youth of nineteen or twenty, had arrived in Paris along about 1758. This other Claude of Lorraine was the tenth child of poor but prolific parents. His mother was of the Adam family, a group of sculptors and craftsmen of Nancy who in the late seventeenth and early eighteenth centuries had achieved widespread fame for the excellence of their decorative work. Claude came legitimately, therefore, by his intrinsic cleverness; and it is no surprise to find him taking one prize after another in the Academy in Paris, whither he had been sent by his family. He spent three years and nine months in the Academy of Fine Arts. In 1762 he was awarded the *prix de Rome*. With four other *pensionnaires* of the French Academy he left Paris in the autumn; and some light is

thrown on the leisurely mode of travel for the art students of those days when we read that "Clodion," as young Michel was to call himself, arrived at the Palace Mancini no earlier than the twenty-fifth of December, 1762.

He was destined to spend the next decade of his life in Rome, the rococo Rome of the eighteenth century. It is interesting to compare the influence of Italy upon such diverse artists as Poussin, Claude Lorrain, Clodion,



Courtesy of the Metropolitan Museum of Art

TERRA-COTTA STATUETTE OF GIRL HOLDING FRUIT



Courtesy of P. W. French and Company

THIS "BACCHANTE AND NYMPH" BY CLODION IS MODELED IN BRONZE AND MEASURES EIGHTEEN INCHES IN HEIGHT AND FOURTEEN INCHES IN WIDTH. THE CIRCULAR PEDESTAL ON WHICH THE FIGURES REST IS OF GRAY MARBLE

Ingres or Corot. Each seems, in the final analysis, to have derived from it according to the capacity of his own spirit. Claude Michel was essentially a child of his own age. His work reflects its superficiality, its frivolity,

its gaiety. There was nothing of the melancholy austerity of Nicolas Poussin in the spirit of Clodion, nothing of the worshipful reverence for the past which was to characterize the younger Dominique Ingres, nor the



Courtesy of P. W. French and Company
ONE OF AN IMPORTANT AND UNUSUAL PAIR OF CANDELABRA

resolute self-reliance of a Corot, nor the dogged conquering persistence of his countryman, Claude. Born in an age of skepticism, devoid of faith, an opportunist, Claude Michel was what we might to-day call a "modern". He reflected the spirit of his own day. He did not seek to change it, to impose his own will upon it. He wanted quick returns and he got them. And this is why he remains a *petit-mâitre*.

It is unjust to this wanton, wilful, delightful master of baked clay even to compare him with the great masters of the French tradition; yet the contrast between those men who form an epoch and those who merely reflect the taste of an artificial and decadent period may throw some light on the difference between truly creative art and the merely reflective. Yet it is precisely because he reflects so completely and withal so unconsciously the spirit of his age that discriminating collectors cherish the works of Clodion. Without the distorting refraction which would have resulted had this expression filtered through a greater mind, that age of urbanity, of ruthless sophistication, of intrigue, of coquetry, with its polished refinement, its lack of faith, its inhumane Aristippean hedonism, finds complete expression in the work of Clodion.

In the heyday of Clodion's popularity, about 1780, art was little more than a plaything, an accessory of the boudoir and the salon. Having sacrificed its traditional austerity, "art followed the train of Madame de Parabère, all painted, perfumed, wearing patches, gorgeous with ribbons and laces," as Arsene Houssaye has expressed it. By all legitimate standards, we seek in sculpture for something monumental, for qualities of architecture, of structure, for durability and plasticity. In that day it seems to have cast aside its birthright much as the artists of the day cast aside their family names. Instead of the inherent tranquillity of the ancients, we find a continual search for movement. Instead of capturing in stone or marble the sculptural qualities of the human figure, men like Clodion sought to render marble as soft as flesh. They even sought to model the least of all plastic things, making marble clods and bushes and rocks. They shirked the responsibility of facing materials which offered tough resistance to their efforts, preferring the facile media of terracotta, wax, and the like. Sculpture, like painting, was tamed and diminished so that it too could be carried indoors into salons and the boudoirs of great ladies.

So it is that we have to-day so numerous a collection of the *terres cuites* of Clodion, innumerable candelabra bearing the imprint of his fabrication, bronze clocks, and all those fauns, bacchantes, satyrs and satyresses, the Pans, the Dianas, the mænads of Paphos and Cytherea, which once were the pagan gods and goddesses of the salons. But, with their *petits visages clodionesques*, there is nothing Greek about them.

Intrinsically they are Parisian, saucy, impudent, at times even licentious.

To-day these candelabra and flambeaux of Clodion, with their exquisite workmanship—for he was by birth and training a born craftsman—resurrect for us the flashing badinage of that brilliant society which, in endless floods of conversation and champagne, floated recklessly and obliviously onward toward the debacle of revolution. Beneath the highly polished surface of this the most refined and sophisticated society that has ever been produced in western civilization were concealed its inhumane and mænadic foundations, prettily symbolized in the satyrs and bacchantes and Eroses of a Clodion, and surgically analyzed and exposed by Choderlos de Laclos in *Les Liaisons Dangereuses*. Perhaps nowhere with greater freedom—perhaps we should say with wider license—was this power of Clodion's to embody the concealed paganism of the period in bronze and terra-cotta more daringly employed than in the decoration of the house of the Baron de Besenval in the *rue de Grenelle*. His decorations for the bathroom are said to have been the ultimate expression in this particular genre, while a bronze of Cleopatra in the baron's salon has been cited as typical of the late eighteenth century ideal in feminine beauty.

When Clodion essayed larger and more ambitious figures, as in his statue of Montesquieu or in the religious statuary finally placed in the cathedral at Rouen, he was distinctly out of his field. One need only compare Houdon's celebrated statue of Voltaire with Clodion's Montesquieu to realize how inferior his sense of character was. Nor can technical skill conceal this lack. Unable, either by character or conviction or the spirit of his age which so completely dominated his behavior, to experience a truly religious emotion, Clodion's attempts in this field exhibit the bland, smooth chill that characterizes most of the ecclesiastical statuary of the time.

For that projected commemorative monument to celebrate the first balloon ascension in France, an event which aroused so much hope and enthusiasm at that time and inspired the production of so many engravings, prints, and canvases, it is difficult to share the enthusiasm of that erstwhile authority of the *dix-huitième*, Edmond de Goncourt. The figures of Eolus and Renown surmount the inflated balloon of Charles and Robet, with a veritable deluge of amours flying about it. "It is the most extraordinary Clodion I have ever encountered," declared Edmond de Goncourt of this treasure of the Beurdeley collection. But to-day it seems interesting only as a quaint extravagance of eighteenth century fantasy, completely devoid of the sculptural quality we find in the best works of all periods.

Clodion, who had attained the age of fifty-one at the outbreak of the French Revolution, had passed the age



Courtesy of P. W. French and Company
COMPANION TO SATYR CANDELABRUM ON OPPOSITE PAGE



Courtesy of P. W. French and Company

INNUMERABLE CANDELABRA BEAR THE IMPRINT OF CLODION'S FABRICATION. THIS PAIR OF EXTREMELY BEAUTIFUL AND RARE WALL LIGHTS OR APPLIQUÉS OF SATYR AND BACCHANTE IS MADE OF BRONZE AND FINELY CHASED ORMOLU

of adapting himself, as did Houdon and David, to the new society. He had attained the highest peak of popularity in the 'eighties. He was a figure of the *ancien régime*. In 1781, he had married Catherine Flore Pajou, daughter of Le Sieur Augustin Pajou, a sculptor of renown himself, and whose protégé Clodion had become upon his return from Rome. At the time of his marriage Clodion was forty-two, his bride seventeen. Documents indicate that seemingly Clodion by this time had completely estranged himself from his parents in Nancy. The marriage, as anyone even superficially familiar with the *mœurs* of the period would surmise, could not turn out successfully. It did not parallel the classic situation depicted by Molière in *L'Ecole des maris*. For in this case it was the middle-aged husband, whose imagination was so crowded with fauns and bacchantes, with satyrs and satyresses, who strayed from the path of virtue. For Claude Michel was an artist of that irresponsible type described by Anatole France who might be expected to be found, on the occasion of the Fall of the Bastille or the day Marie Antoinette was taken to the guillotine, following a pair of pretty ankles up a side street.

Catherine Flore Pajou stood it as long as she could. With the advent of the new Republic she secured a decree of divorce. His glory a thing of the past, the aging Clodion retired to Nancy, the city of his birth. He sought decorative work, but his great reputation

had been shattered. With the passing of the Saturnalia of liberty and the return of more stable conditions he returned to Paris. The magnificent days of the *ancien régime* were no more. Gone were the magnificent candle-lit salons of the last century, the candles and the candelabra, the satyrs and the pagans. A stern new classicism had been ushered in by David; a whole new scheme of decoration, compact of vulgarity and ostentation, by the new Emperor who had perforce to create for himself the trappings of his own majesty, and who had mobilized to that end a whole new generation of younger artists and craftsmen. So, at least, must the aging Clodion have summed up the prediction in which he found himself at the beginning of the nineteenth century. He was old, he was lonely, but not quite completely alone. For his declining years—he died in 1814 at the age of seventy-six—he was cared for by his daughter, his only child. True, she was an illegitimate child, and the old man refused always to tell the name of her mother.

Clodion was not a great sculptor but his work does express the spirit of an epoch, an epoch rich in interesting figures, a period which externalized itself in sumptuous and luxurious and beautiful unified interiors. It was an age infinitely greater than any of the individuals who contributed to its greatness. Its artificiality is apparent; yet we must recognize it as a creative process, a vital process in the creation and assertion of æsthetic values.



Courtesy of P. W. French and Company

A VIEW OF "NYMPH AND CHILD" WHICH IS ONE OF CLODION'S FAVORITE SUBJECTS. IT IS EXECUTED IN NATURAL TERRA-COTTA AND STANDS TWELVE INCHES IN HEIGHT ON A CIRCULAR BASE WHICH IS EIGHT INCHES IN DIAMETER

There was at this time a harmony among the arts that makes the period a great one, great in its completeness, its symmetry. The detail has been perfected at every point and with a fine care for relationships. While in any single field it does not rival the great periods that preceded it, the sum of achievement establishes its equality with them. The painters and sculptors, *ébénistes* and engravers, porcelain makers and weavers watched each other as they worked and each played into the other's hands with a deference that did not impede inventive-

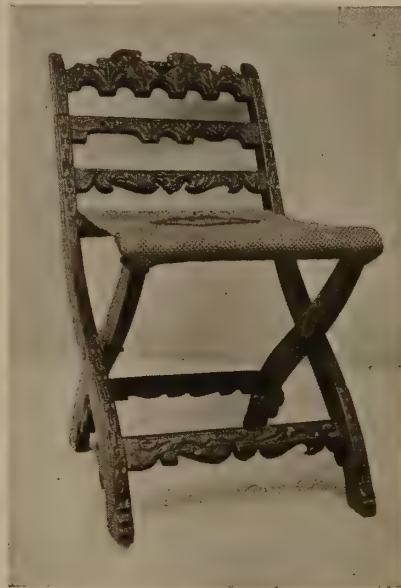
ness. The eighteenth century in France was not an age of a few great leaders who were followed by docile pupils; rather it was an age of precocious pupils who needed no masters. There is something especially admirable about such an age that produces its individual style without great leadership, and it is because the works of Clodion so admirably reflect this spirit, that they are among the most precious prizes to connoisseurs of that vast treasure-house of life, art and letters which we affectionately term the *dix-huitième*.

THE OAK WOODWORK OF EARLY FLANDERS

BY HENRY BRANSCOMBE

COLLECTORS OF FLEMISH ANTIQUE OAK FURNITURE ARE ACQUIRING THESE PIECES FOR THEIR HISTORICAL INTEREST AND FOR THEIR DECORATIVE QUALITIES IN MODERN paneled rooms

EVERY connoisseur, whose search for examples of the earlier arts is not limited to those of one particular nation and which consequently leads him to the study of the various branches of many countries, eventually arrives at two outstanding conclusions. In the first instance it becomes patent to him that the artistic progress of a people has been largely governed by the innate ability of that people to express their desire for beauty in symmetrical and natural form. Later comparison between the formative arts of the different districts to which he has devoted his attention brings him to observe that the artistry largely reflects the developed characteristics of the immediate inhabitants, expressed through the medium of the craftsmen. Frequently, however, he finds that certain communities are devoid of that inspiration, without which the results of manual dexterity are barren of beauty and are entirely without æsthetic value.



Courtesy of the American Art Association
A CARVED FOLDING CHAIR

Nor perhaps throughout the world do the crafts of any country evince the characteristics of its people in more pronounced forms than those of Flanders, this being particularly conspicuous in the woodwork and furniture. That lethargic temperament, that thorough if slow method of accomplishing an undertaking, that distaste for change, all are evident in the designs of the furniture. And there too is depicted that desire for those conveniences and material comforts which to the Fleming emanate most from a well-ordered and well-kept home. And although this section of Europe has in past eras known many vicissitudes, and while like other nations it has

been subject to more powerful countries, it has steadfastly maintained its natural basic individuality unchanged. Similarly although its arts were of course affected by the various vogues which have appeared since the Middle Ages, Flanders has nevertheless suc-



Courtesy of the Metropolitan Museum of Art

DECORATIVE SURFACES WERE OFTEN OBTAINED BY INLAYING OAK WITH EBONY AS WELL AS THE FORMATION OF DESIGNS BY THE INLAY OF LIGHTER WOODS. SOMETIMES BONE WAS SIMILARLY INLAID IN A SOLID EBONY BODY



Courtesy of R. W. Lebne

LARGER CABINETS ASSUME DECIDEDLY ARCHITECTURAL CHARACTERISTICS AND A NOTICEABLE ROBUSTNESS IS EVIDENT WITH SUCH PIECES IN THE TREATMENT OF THE CARVED PILASTERS AS IS SEEN IN OUR ILLUSTRATION

ceeded in applying something to each style that was indicative of her national inclinations.

That advance which is so early evident in the woodwork of Flanders is directly traceable to the segregation of the carpenters from the cabinetmakers as far back as the end of the fourteenth century, about which time the country came under the domination of the tyrannical

Dukes of Burgundy. But although these rulers undoubtedly restricted the rights of the people they seem to have devoted considerable attention to the development of the crafts, particularly to that of tapestry weaving, which they seem to have freely patronized. From the stimulus acquired from their rulers and the forming of the two woodworker's guilds

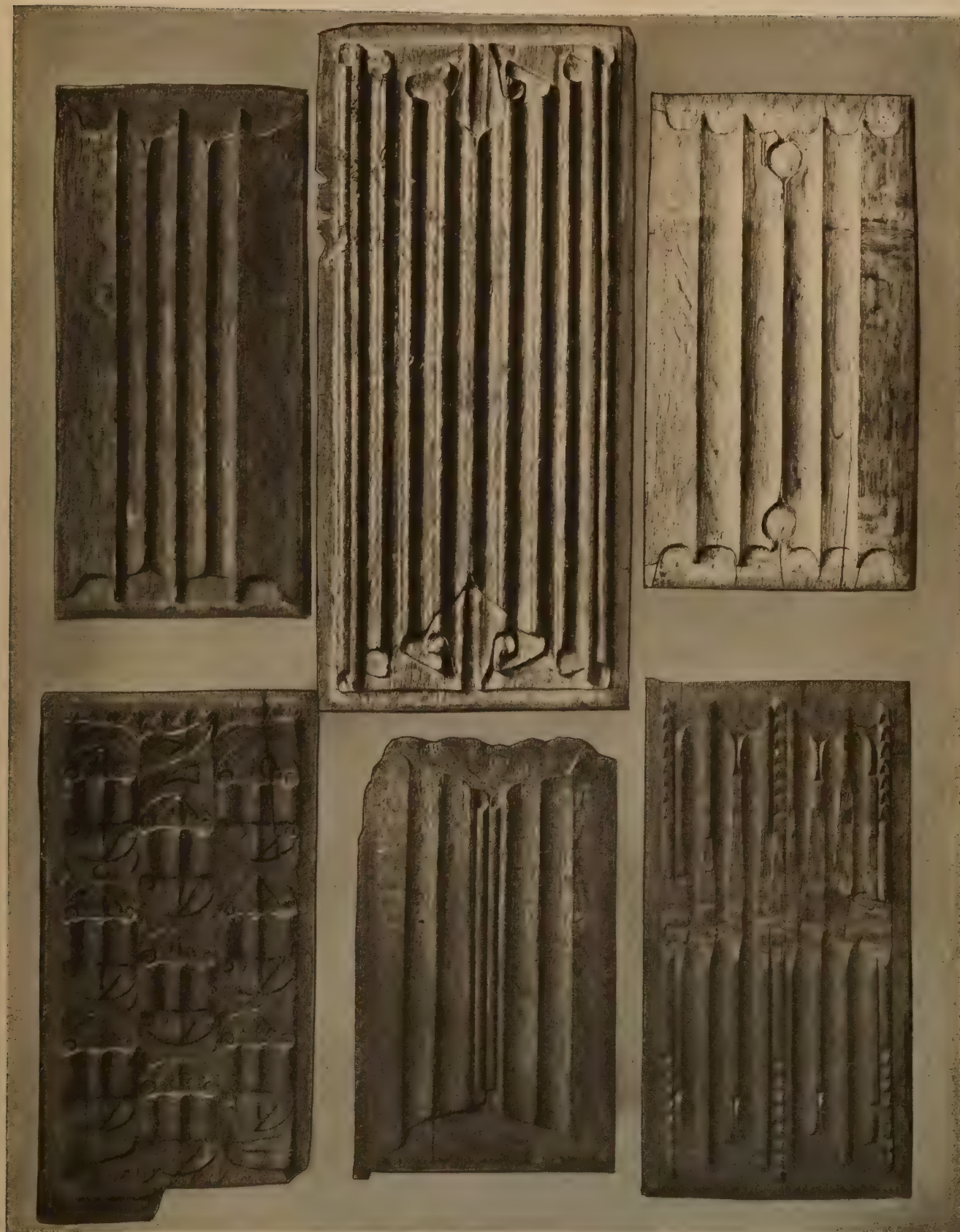


Courtesy of the Boston Museum of Fine Arts

CARVED OAK PANELS IN WHICH THE DELICATE TRACERY REVEALS THE EXCELLENCE OF CRAFTSMANSHIP OF THE EARLY WOODWORK OF FLANDERS AND WHICH IS EQUALLY EVIDENT IN FLEMISH OAK FURNITURE OF LATER DATE

was developed in this craft one branch whose skill was devoted to the more simple and necessary constructions, and which of course included the less decorative woodwork of buildings, while at the same time the finer and more artistic workmen began to produce those splendid oak pieces, which are among the finest of early furniture. Nor are the examples which are finding their

way to this country all the work of the Flemish craftsmen of the eighteenth century and earlier. And in using the word "all" we do so as indicating what many of the importations themselves represent, namely, small sections of early pieces, to which have been freely added the often none too well carved panels or constructed frames which are obviously of modern workmanship.



Courtesy of the Boston Museum of Fine Arts

FLEMISH LINENFOLD PANELING DEVELOPS FORMATIONS PECULIAR TO THAT COUNTRY AND THESE EXAMPLES ILLUSTRATE THE RETENTION IN THIS LATER PERIOD OF THE GOTHIC ARCH BY THE ADAPTATION OF THE ENDS OF THE FOLDS

Nor are these flagrant reproductions and restorations difficult to detect. For apart from the more or less skilful, yet noticeable, imitations of earlier decorative designs the collector may even more easily discover the youth of these spurious pieces by an examination of the hardware. This, of course, is usually of iron and for that reason more subject to chemical oxidization, in

that a surface of rust can be more easily produced than that "color" which is the result of age on brass. Possibly, however, the most impudent attempts to deceive are in those copies or renovations where the "faker" has used oak imported from America. But the pieces which are doubtless more difficult to detect are those which have been "built up" with sections of genuinely old

pieces. As every collector knows even when dry rot attacks a piece, it seldom does so to the extent of destroying the entire carcase. Therefore where two or more pieces have been irreparably damaged by the process of time, but at the same time certain parts remain intact, it is no difficult matter to adapt the various undamaged pieces to the construction of one whole article. And this is continually being done, but as in such instances little or nothing is added to the decorative motifs and consequently no trace of modern cutting is observable, it is by no means easy to detect the renovation if the fitting is accomplished in a thoroughly workmanlike manner.

Where, however, these "combiners" are apt to become careless is in their overlooking the slight difference which may possibly only be apparent between two moldings but which nevertheless indicates two distinct periods. Of course, where ornamental cutting has been applied or "touched up" this is obvious, for despite innumerable methods and continual efforts to attain the perfect, no method has yet been evolved which will bestow upon new wood the patina that accrues with age. At the same time close examination will usually reveal a slight difference in the size or the method of pegging the joints, while those connoisseurs who have seen these pieces in their original state and carefully protected from the ravages of climatic changes, can in most cases discriminate between those that are and those which purport to be old Flemish oak furniture in its original form.

That predilection to oak which is so pronounced in the furniture of Flanders has remained to the present time, having come down from the Gothic. And although examples of this early period are now becoming rare there is in the examples extant an indication of a more advanced workmanship than that found in the woodwork of other European countries during the Middle Ages. Not that it can be said



Courtesy of the Metropolitan Museum of Art
EBONY CABINET WITH INLAID DESIGNS

that the actual constructional designs are greatly advanced, but rather there is a somewhat finer technique apparent in the jointing, fitting and ornamentation. Obviously as with all Gothic furniture, the articles would be rather architectural than decorative, even the ornamental motifs being borrowed from the contemporary buildings. It would seem, however, that the craftsmen of both Flanders and Holland early displayed an aptitude for practical devices, one example of which was their use of swing backs to settees and

other long seats. And this they attained in a similar manner to that which is used in our American railway cars, to permit the seat to face in either direction by swinging the back.

Throughout the centuries which have passed since the craft of Flanders began to lead the world in furniture construction, they have continued to exhibit a penchant for glyptic ornamentation, doubtless having first acquired this tradition from the stone work of Gothic churches. And owing to the unconscious resistance offered by the Flemings to the Renaissance and the subsequent gradual acceptance of this style, it is no infrequent occurrence to find a piece displaying distinct Gothic feeling combined with some outstanding characteristic of the later period. Similarly even when the revival of the classic had finally impressed itself upon the Flemish woodwork, the figures yet manifest all that virility and freedom from conventionalism, typical of the Middle Ages. With the full realization of the Renaissance in the Low Countries we find the arrival of that inlay, for which this part of Europe became celebrated. And even before the more common use of walnut and other less tough woods, the cabinetmakers frequently inlaid even the hardest oak.

Later they adopted walnut as a medium for furniture and dating from about the same time sycamore, pearwood and apple also appeared, but the oak tradition was continued.



Courtesy of the American Art Association
EARLY SEVENTEENTH CENTURY CHAIR



These photographs courtesy of the Metropolitan Museum of Art

THE CUPBOARD WHICH DATES FROM THE FIFTEENTH CENTURY SHOWS THE COMBINED USE OF GOTHIC TRACERY AND LINENFOLD PANELS, THE TWO CHAIRS BELOW BEING SIMILAR TO THE SPANISH FRAILEROS





"THE COBBLER'S SHOP" IS THE NAME OF THIS DRAWING BY THOMAS ROWLANDSON

THE DRAWINGS OF THOMAS ROWLANDSON

BY MARTIN BIRNBAUM

BEFORE THE MONUMENTAL DAUMIER WAS BORN, ROWLANDSON, THE CENTENARY OF WHOSE DEATH OCCURS THIS YEAR, WAS CREATING HIS LITTLE MASTERPIECES

UPON the death of Thomas Rowlandson an obituary notice gave the world a meagre account of his life, to which only a few unimportant details have been added by his admiring critics during the century which has since elapsed. The handsome, talented son of a tradesman in Old Jewry, he attended Dr. Barrow's school in Soho Square, where Henry Angelo, the fencing master of the famous *Reminiscences*, and Jack Bannister, the distinguished comedian and amateur artist, were his schoolmates. These two became his lifelong friends and Angelo's *Memoirs* are the chief source of our information about him. Ephraim Hardcastle (William Henry Pyne) has left some amusing anecdotes of his friend "Master Roley," and Grego, a much later enthusiast, is not so entertaining nor so trustworthy. It is regrettable that Angelo did not accompany Rowlandson to the Royal Academy schools, for he would probably have furnished us with the story of Rowlandson's formative period about which so little is known to us.

From the outset, the virile young student showed an unmistakable leaning toward caricature and Rabelaisian humor. These, coupled with a facile, inexhaustible power of vigorous execution, always remained among his chief characteristics. In the year 1771, at the invitation of his aunt who resided in Paris, he decided to pursue his studies in France, where he has ever since been popular, and the first Parisian sojourn lasting two years, added verve and unexpected lightness to his reed pen. We are relieved to learn through the quaint Grego that "the impulse for purposeless frivolities, so deleteriously nourished amidst the gaities of Parisian life, seems to have been kept in tolerable subjection by his earnest intentions to work hard." Shortly after his return to London he began to exhibit his pictures at the Royal Academy, and in 1777, we find him painting landscapes and portraits at his studio in Wardour Street. Whenever his freedom was not interfered with by commissions, he traveled about, like Turner, storing

his memory with innumerable idylls of the highway, scenes on post roads, and risqué adventures at inns. His bold, flowing line, suggesting such masters as Rembrandt and Hokusai, was admirably suited to such subject matter. Sir Joshua Reynolds compared him with Rubens, and often the exuberant, peasant folly and grossness of incident remind us of other seventeenth century Dutchmen, but Rowlandson handled the fashionable assemblages at Bath and the social comedies in which he took part with equal authority and wealth of authentic detail.

The Georgian period called insistently for an interpreter, as English to the marrow as the immortal forerunner Hogarth and Rowlandson's genius, fortified by excellent academic training, soon placed him in a position far in advance of his talented contemporaries Gillray, Bunbury, Wigstead and Ibbetson. He drew with sepia ink, often mixed with red coloring matter and the bold line drawings were later tinted with delicate water-



ONE OF A SERIES OF DRAWINGS OF THE "BOX PARTY"

colors. Overflowing with British animal vitality and loving satire, he seized the rollicking spirit of his time, evading the effeminate note struck by the artists of the Restoration as well as the domination of classical tradition favored by Reynolds and Flaxman. Yet he could draw the nude, not only with remarkable academic accuracy, but with a Gallic fervor

and flourish. Some of his brawny females are quite formidably large but his society women are, on the other hand, embodiments of grace and charm. Then, too, his rustic landscapes were surprisingly fine and as essentially English as Gainsborough's or Morland's. His architectural studies are beautifully observed and are probably one of the sources of Prout's drier inspiration. Furthermore, no one could excel his power of drawing the expressive tumult of bar-rooms and prize-rings, hunting or racing meets, and parades. He had a special fondness for oval compositions and open spaces, exemplified by such a drawing as *The Auction at Sotheby's*,



NO ONE COULD EXCEL ROWLANDSON IN HIS POWER OF DRAWING THE EXPRESSIVE TUMULT OF PRIZE-RINGS, HUNTING OR RACING MEETS AND PARADES AND STREAMS OF MARKET DAY CROWDS AS IN A "REVIEW ON KEW GREEN"



THE COMPLICATED GROUPS, SUCH AS THESE SEEN IN THE "EPSOM RACES," ARE AMONG ROWLANDSON'S FINEST WORKS AND THE TINIEST INDIVIDUAL FIGURES IN THEM ARE EXAGGERATED WITH REMARKABLE EFFECTIVENESS

or the series of military reviews and the round dances of peasants. He enjoyed weaving his intricate, well-balanced designs with streams of boisterous holiday makers or market day crowds. Very frequently the confusion of horse play descends to eighteenth century ebullience and lasciviousness, but these complicated groups are among his finest works and the tiniest individual figures in them are exaggerated by Rowlandson with remarkable effectiveness.

With the appearance in 1809 of Ackermann's *Poetical Magazine*, for which Rowlandson supplied two plates monthly, the period of his greatest successes began. His gifts had long since rescued him from the poverty which overwhelmed him when his father lost his fortune, and his name now became a familiar household word. The famous tours of Dr. Syntax, which were frequently reprinted, enhanced his reputation and Goldsmith, Sterne, Anstey, Smollett and Peter Pindar were among the other authors whose works were successfully illustrated by him. Socially, too, he was very popular, and through Angelo he became intimate with the loose set which gathered about the Prince of Wales, who owned several of Rowlandson's draw-

ings. It is not fantastic to assume that he helped to entertain the dashing Gericault, when that revolutionary romantic spirit visited England and paved the way for English art in France. In the end, the gifted artist paid the penalty of living in a dissipated fashionable environment, with which he was by nature disposed to sympathize. A legacy of seven thousand pounds sterling from his indulgent aunt proved his undoing, for it launched him on the usual career of the inveterate gambler. Life became a pleasant round of drinking excursions on the Thames, in coffee houses and taverns, and exhausting banquets in the company of Angelo, who makes significant mention of the extraordinary number of glasses of strong punch and tankards of ale which his friend could consume. "Well do I remember," writes Angelo, "sitting in this comfortable apartment

[of the banker Mitchell] listening to the stories of my old friend Peter Pindar, whose wit seemed not to kindle until after midnight, at the period of about his fifth or sixth glass of brandy and water. Rowlandson, too, having nearly accomplished his twelfth glass of punch, and replenishing his pipe with choice Oronooko, would chime in."



ANOTHER SCENE FROM THE "BOX PARTY" SERIES



SOFT COLORS

IN THE CURTAINS AGAINST THE GLASS

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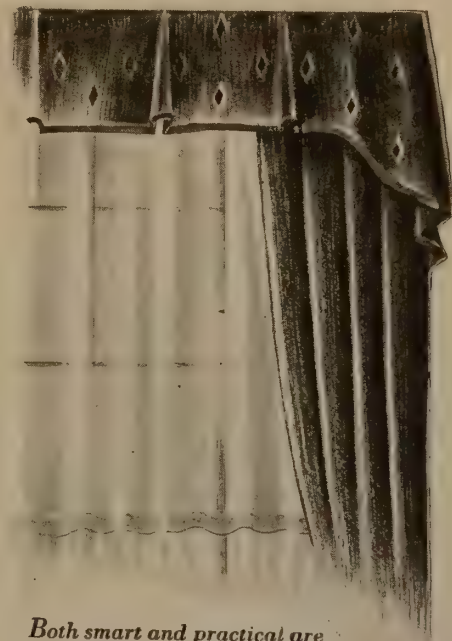
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NOTES ON CURRENT ART

ITALIAN birth and marriage salvers do not often come into the market and for that reason the Metropolitan Museum of Art is fortunate in having secured the fifteenth century Florentine marriage salver reproduced on this page. While the painter is unknown he has been identified as the author of a salver in the Lichtenstein collection in Vienna. The Metropolitan's platter was painted probably during the first quarter of the fifteenth century. Salvers such as these were used in offering gifts to brides or young mothers and they generally illustrated classical or Biblical subjects. This subject seems to have been drawn from the literature of the time but can not be identified to-day. It shows a hunting scene in a hilly country; at the left towards the back a young man, possibly representing the bridegroom, is hunting, and at the right he is returning with the fruits of the chase. In the foreground a number of

young girls recline or disport themselves on the grass near a fountain. The landscape is close to the fourteenth century style, but the freedom of drawing in the very graceful and lively figures places the work well within the Renaissance.

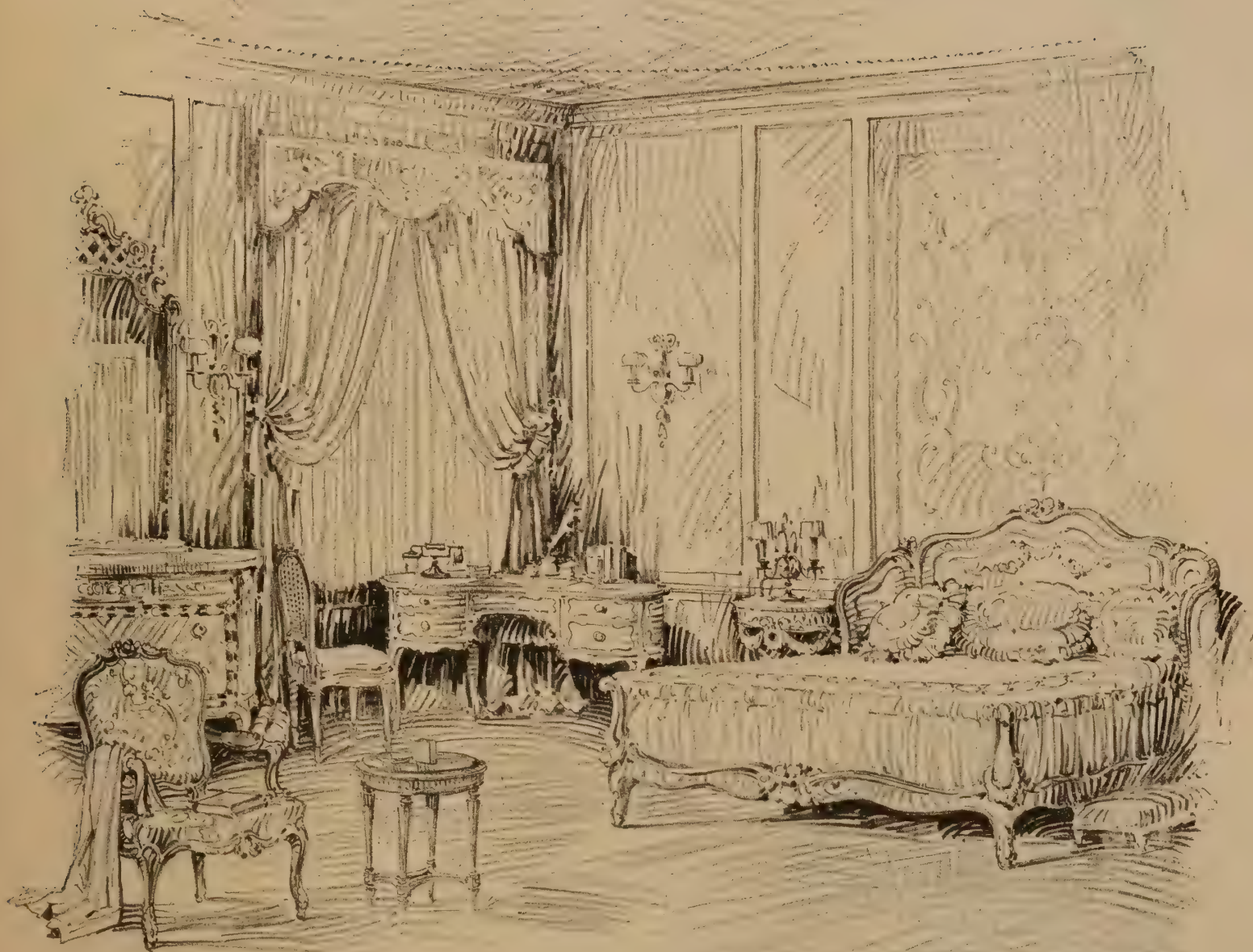
IN making a gift to the public of his art gallery and library several years ago, the late Mr. Henry E. Huntington announced that they should not actually be open to the public until after his death and that of his wife. As Mrs. Huntington died before her husband, Mr. Huntington's death in May places his paintings, books, and the mansion at San Marino, California, together with a sum of money for the maintenance of both library and art gallery in the hands of five trustees, who form a self-perpetuating trust.

While Mr. Huntington's collection of paintings is per-



Courtesy of the Metropolitan Museum of Art

THE PAINTER OF THE FIFTEENTH CENTURY MARRIAGE SALVER REPRODUCED HERE IS UNKNOWN, BUT HE HAS BEEN IDENTIFIED AS THE AUTHOR ALSO OF A SALVER WHICH IS IN THE LICHTENSTEIN COLLECTION IN VIENNA



New York Galleries, Inc., Decorators

COMPOSED before a softly glowing background, the French XVIII Century furniture of this interior suggests that there are artisans today who faithfully interpret the best traditions of an age when craftsmen strove to make of each object an *objet d'art*.

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unmistakable touch of artistry. In finish as well as in form these reproductions share the beauty and charm of the time-mellowed antiquities which they so fittingly accompany at these Galleries in a series of decorative ensembles.

Before a sympathetic background such objects grow in one's estimation with the passing of years, until their utilitarian purpose is well nigh forgotten in the joy of their companionship.

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Courtesy of Mr. William de Leftwich Dodge

THE MURALS FOR A FLAG ROOM IN THE STATE CAPITOL AT ALBANY, NEW YORK, WERE PAINTED BY WILLIAM DE LEFTWICH DODGE. A DRAWING OF PART OF THE ROOM, WHICH SHOWS THE CENTER PANEL, IS REPRODUCED HERE

haps more widely known than his books, due to his ownership of the *Blue Boy* by Gainsborough and *Mrs. Siddons as the Tragic Muse* by Reynolds among other paintings of the eighteenth century British school, his library has even greater distinction and is undoubtedly one of the finest in the world. Among its single items are a Gutenberg Bible, a first edition of the *Venus and Adonis*, the manuscript of Chaucer's *Canterbury Tales*, a number of early Caxton books and the original manuscript of Franklin's autobiography, while among the collections which he assimilated are those of E. D. Church of Brooklyn, the Beverley Chew library, part of the Robert Hoe, the Duke of Devonshire's library and the Bridgewater one founded by Queen Elizabeth.

WILLIAM de LEFTWICH DODGE has painted the murals for a Flag Room in the State Capitol

at Albany, New York, a drawing of which is reproduced here. The center panel of the ceiling shows a heroic feminine figure representing the State of New York mourning for her dead heroes and surrounded by battle flags. Also around her are the flags of the nations that have had possession of the State, the French, Dutch, English and American. Part of the frieze shows the dedication of the first United States flag which was raised on August 3, 1777, on Fort Stanwix.

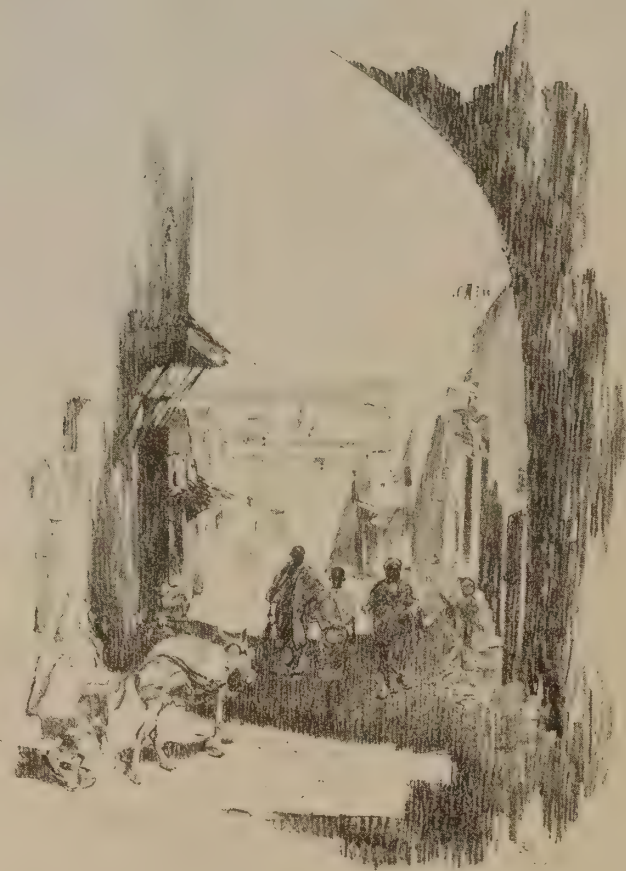
THE highest price paid for a book or manuscript at the American Art Association during the season of 1926-7, was \$15,400, a sum given by the Rosenbach Company for the only existing pencil autograph manuscript of Richard Wagner's *Das Rheingold*. The second highest price was \$8,400, which was given for a first edition of Shelley's *Adonais* in original wrappers.



Illustrated, is the octagonal dining room in the Paris house of Bernard Boutet de Monvel. This unusual house, designed by the artist for himself, is described in the July issue. One expects to find the work of such artists in Harper's Bazar. De Monvel is but one of this company of the famous whose work has contributed so much to its beauty.

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DAS HAUS EINES KUNSTFREUNDES: (The House of an Art Lover).
Alexander Koch, G. M. B. H., Darmstadt, Germany.

THERE are two methods of becoming the possessor of a house of your own. One might be called the "ready-to-wear" system, and consists of interviews with an architect, a builder, and an interior decorator. Later on, you sit down to your first meal in the house with the satisfaction of knowing that the whole establishment is there, ready to wear, without having given you a moment's worry. The other method is slower, and consists of a plan which is lived with and cherished for years. It grows as the years pass, and every new idea of the times is weighed in the balance to find out if it can be used. Every treasure picked up, every picture bought is chosen with loving forethought. And when the time is ripe, the plan becomes realization.

By the second method, *The House of an Art Lover* was conceived and brought forth. Alexander Koch, the owner of this beautiful home and its creator in every detail, is "art lover" in the finest sense of the word, for he is the well-known pioneer of modern art in Germany, the man who has earned the thanks and gratitude of all modern German artists. The designing and planning of the house are well-nigh perfect, the result of absolute understanding between owner, architect, and builder. Besides owning a fine collection of paintings, Mr. Koch has treasures from all parts of the globe which now decorate his rooms with exquisite taste. In fact, "taste" and "art" are the *leitmotifs* of the whole, from the most important to the least important detail. Seldom can it be said of a house and its decorations that it is an eclectic work of art, but it can in truth be said of this home, for only the choicest and best have gone into its making. Rare antiques have been placed in the close vicinity of moderns, and each contributes to the appreciation of the other, for, in comparing them side by side, it becomes apparent to the most sceptical critic that each has its own inherent beauty and individuality.

CECILIA WASHBURN FREUND.

SPANISH INFLUENCE ON AMERICAN ARCHITECTURE AND DECORATION. By R. W. SEXTON. Brentano's, New York. Price, \$10.00.

PROFUSELY illustrated with photographs and plans of the new type of Architecture based on Spanish styles which is evolving in our country today, Mr. Sexton's work is primarily devoted to those American architects, designers and decorators who in his opinion have caught the spirit of the Spanish and have successfully adapted them to contemporary conditions in various parts of the United States. Due to the vast area of this country, widely varying climatic and social conditions, and the insatiable appetite of American taste for novelty, color and picturesque surroundings, Spanish architecture has recently made a strong appeal. In the opinion of Mr. Sexton this appeal is doubly strong because the Spanish type of house is designed as one which permits its occupants to enjoy a maximum of air, light and sunshine. It permits full enjoyment of outdoor life in courtyard and *patio*, yet it never minimizes the value of privacy and seclusion.

In his introduction the author refutes the prevalent fallacy that architecture based on the Spanish style is appropriate only to warm, sunny climates. He claims, on the contrary, that its suitability is by no means limited to localities in which tropical or semi-tropical climate prevails. "The suitability of the Spanish type house lies actually in analogies of site, exposure and vegetation. . . . It must be remembered that the Spanish house is warmest in winter as well as the coolest in summer. . . ." Houses of this type seem to be the logical outgrowth of certain physical conditions of the surroundings.

Many handsome illustrations presented by Mr. Sexton seem to fortify this assertion. He has drawn his examples not only from Florida and Southern California, with their obvious and traditional Hispanic backgrounds, but from such unexpected localities as Hartsdale, New York; Washington, D. C.; Easton, Maryland; and Brookline, Massachusetts. The intrinsic merits of these derivations, the simplicity of line and the dignity of mass, prevail over what in less scrupulous hands might descend to over-florid romanticism and vulgarity.

In massing his material, Mr. Sexton has presented first the plans of these specimens of domestic architecture; then the exteriors; afterwards the interiors. In a final chapter he presents examples of roofing materials, walls, tiles, iron work and finally the furniture which must harmonize with houses of this character. The illustrations, printed by the new *contrasto* method, are of even greater importance than the text, and demonstrate the rapid progress made during the last few years of the Spanish influence in America.

ROBERT ALLERTON PARKER.

(Continued on page 82)

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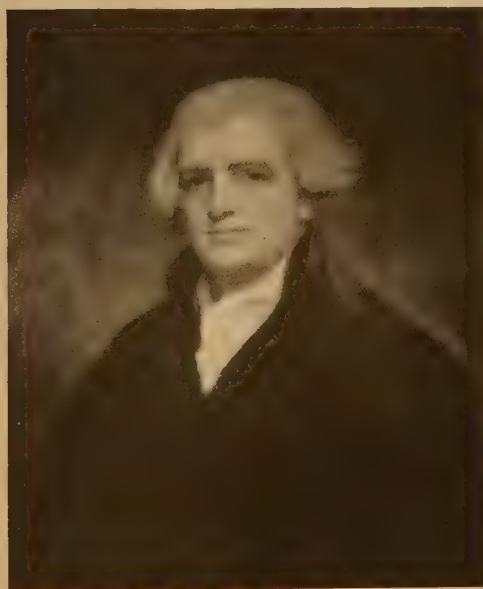


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(Continued from page 80)

FURNITURE. Century Furniture Company, Grand Rapids, Michigan.
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THIS is one of those small books which occasionally appears and which conveys with concise and informative text, accompanied by illustrations of well selected examples, a brief history of the mobiliary art. In a few short paragraphs it familiarizes the reader with the more essential points of the Greek, Roman, and Gothic, then deals with the more important Renaissance styles and thus on to the neo-classic of the eighteenth century. Yet so succinctly and clearly are the outstanding points illustrated that considerable assistance is afforded to a student from this handbook. The method of explaining the various decorative motifs by means of small marginal sketches is a further point which will commend itself to the layman whose knowledge of this more technical aspect of woodcraft is frequently lacking. Similarly the recognition given to the lesser known designers of the Georgian era is remarkable in that these men are so often overlooked. From this volume also we are clearly able to trace the relationship between the designs of our own early craftsmen and those of European countries in the same manner as the chronology allows us to follow the history of woodwork from the Gothic of the fifteenth century.

EDWARD WENHAM.

(Continued on page 86)

LEONARDO'S PORTRAITS AND ARISTOTLE

(Continued from page 36)

shown to us by a poetical description of a charcoal drawing with his features, written by one of his friends, Giovanni Francesco Nesi (1454-1520) of Florence. (See E. Solmi, *Leonardo e Macchiavelli in the Archivio storico lombardo*, 1912, page 209 ff.) In his poem, which is preserved in the *Riccardina* (cod. 2722 and 2750), our artist is compared to the Seven Wise Men of the ancients: "*In carbone vidi già con arte intera / Imago veneranda del mio Vinci / Che in Delo et in Creta et Samo me' non era.*" In a picture attributed to Luini, in possession of the Countess Benvenuti-Martinez, Milan, representing the philosophers Democritus and Heraclitus (see F. Malaguzzi-Valeri, *La Corte di Lodovico il Moro*, Milan 1915, vol. II, page 636), the latter has undeniably Leonardo's features, and in Raphael's *School of Athens*, that apotheosis of the classical spirit, Plato, the Prince among wise men, appears with the features of Leonardo.

EVERYONE, I think, will now agree that the bust has been proved to show a really astonishing likeness to the best authenticated portraits of Leonardo, that is to say, the one in Windsor by one of his pupils and the one in Turin by himself. It is also sure to be a contemporary work, done in the north of Italy, probably Milan. In spite, therefore, of what Dr. Planiscig has found out and presented so brilliantly in his scholarly article about this type of face going back to a pre-Leonardo time, it is not at all unlikely that this bust is the work of a pupil of Leonardo's, who, as Bode suggests, wanted to honor his master as the modern Aristotle. For, just as Leonardo himself, as has been shown, fashioned his external self after this type of face, the maker of our bust, who of course knew that type, already famous at his time, equally well, would, quite naturally and logically, in wanting to do an ideal portrait bust of his beloved master, have gone back to this very type; in fact, he could not have done otherwise.

It is known that Leonardo founded an academy in Milan about which a veil of great mystery hangs. Is it, then, not quite likely that one of his pupils wanted to immortalize him as the founder and Grand Master of this "lodge" and, for that reason, gave him the mysterious hood and cloak of the old Aristotle type and knowing that Leonardo was called the "modern Aristotle," even reverently put that name on his bust, partly perhaps also in order to mystify people as Leonardo himself liked so much to do? True, it is not probable that this will ever be certified by documentary proofs, but many points speak certainly in its favor. That I am not alone in this idea is shown by an important contribution by Professor Biermann in a recent issue of *Cicerone* in which, in speaking about Dr. Planiscig's stimulating paper, he arrives at exactly the same conclusion as myself, namely, that this bust is most probably a contemporary portrait of Leonardo.

But whatever it may be, one thing is certain, and that is that this large and imposing bronze bust of high quality, which once stood in the house of the great Italian poet, Petrarcha (a fact, by the way, which in itself strengthens the probability of our bust's being a portrait of Leonardo as another great Italian worthy to be housed under the same roof) unmistakably bears the revered features of Leonardo and is therefore of quite exceptional interest, rarity, and importance.



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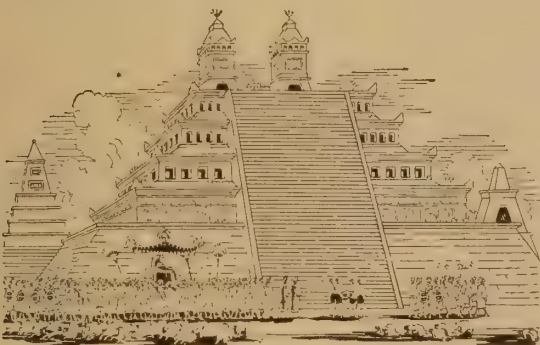
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THE FIRST WOMAN PAINTER IN AMERICA

(Continued from page 20)

Mabel Webber. A mention of this portrait and also that of Mrs. Daniell was in a small volume by Mrs. Poyas, one of Charleston's scribes, who signed herself "The Ancient Lady" in *Days of Yore*, as follows: "Colored crayon portraits of the Governor and his Lady, taken in the reign of the good Queen Anne, and are now in the keeping of their great grand daughter Miss Honoria Logan." No trace can be found of the present owners.

Mrs. Robert Brewton was the mother of Miles Brewton who in 1765 built in Charleston what has been termed by leading American authorities the handsomest example of Georgian architecture in this country, the interior details declared to be "their admiration and despair." The magnificent chandelier hanging in the center of the spacious drawing-room, with glass-shaded stands for one hundred candles is said to be the counterpart of one ordered for the vice-regal palace in India over a hundred and sixty years ago. Mr. Josiah Quincy of Boston was an honored guest in Charleston in 1773, and on March 8, wrote in his diary: "Dined with a large company at Miles Brewton's, Esq., a gentleman of very large fortune,—a most superb house, &c. &c." During the Revolution this mansion was the headquarters of Sir Henry Clinton, and afterward of Colonel Balfour, the commandant of the town. A sabre thrust through the heart of the portrait of Miles Brewton by Sir Joshua Reynolds, which hung on the wall, attests to a playful mood of his majesty's officers.

Miss Johnston's pastel of Mrs. Robert Brewton is in better condition than most of her portraits that have survived, save that of Colonel William Rhett. This placid blonde lady with deep blue eyes has kept the fresh carnation of lip and cheek more pronouncedly than most of the sitters of the early colonial painter. She wears a surplice dress with elbow sleeves of Pompadour red, seemingly velvet, which shows a narrow line of lace at shoulders and elbow. The good condition of this picture, over two hundred years old, is undoubtedly due to the fact that for many years it has hung on a shaded wall and that it has never traveled away from the family, for the Miles Brewton mansion has descended through five generations and has always belonged to the original builder's people.

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A SHELF OF NEW ART BOOKS

(Continued from page 82)

MAIOLI, CANEVARI AND
OTHERS. Monographs on
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HOBSON. Little, Brown, and
Company, Boston. Price, \$20.00.

"THERE is nothing more fit to be looked at than the outside of a book," declared doughty old Thomas Love Peacock. Mr. Hobson, an authority on the subject of old bookbinding, takes this remark as a text for his splendid monograph on some of the old masters of the book-binding craft, more especially of the Maiolus and Canevari bindings. In compiling this volume he acknowledges his indebtedness to most of the great specialists of Europe, including distinguished librarians in England, France, and Italy. Not the least attractive feature of Mr. Hobson's volume are the sixty-four plates illustrating fine old sixteenth century bindings. Six of these are in color, and the old leather and dull gold have been almost miraculously reproduced. Others include splendid examples of plaquette bindings, architectural bindings, the great Grolier's own copy of Ausonius, a group of typical Maiolus bindings, and many others.

Especially interesting to bibliophiles is Mr. Hobson's chapter on the "great Canevari" Myth. This deals with the long disputed subject of the books which are said to belong to the library of Demetrio Canevari, a Genoese doctor and book collector, who was appointed chief papal physician to Urban VII. Mr. Hobson's investigation of the disputed bindings makes interesting, if difficult, reading for all book-lovers or rather collectors of old bindings, and his central thesis is well sustained. Interesting also is his note on forgeries, particularly those of a certain Villa, of Bologna, who died in 1892. The present monograph will interest collectors.

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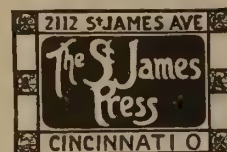
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Courtesy of the Wildenstein Galleries

PORTRAIT OF AN ARTIST: A CHARDIN MASTERPIECE

Although undated, this signed portrait by the eighteenth century master of still-life, gives evidences of having been painted during an earlier period. It possesses qualities which even suggest that it might be described as "a portrait of the artist as a young man"—qualities of serenity, patience, and sensitive determination. It stands midway between the meticulous realism of the earlier still-lives and the masterly vivacity of the later Chardin portraits which are now in the Louvre. It vindicates the assertion of the Goncourts that Chardin was one of the great eighteenth century masters of portraiture. Admirable restraint and patience pervade this canvas. The magnificently handled accessories are skilfully subordinated to the head of the sitter, with the center of interest subtly focused upon the eyes of the youthful artist. This portrait attracted much attention at the Chardin exhibition held last year in the Wildenstein galleries, New York City

INTERNATIONAL
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AUGUST, 1927

SOME LESSER KNOWN ASPECTS OF CHARDIN

BY JEAN LÉAUTAUD

THIS EIGHTEENTH CENTURY MASTER SOUGHT PERFECTION IN THE PORTRAYAL
OF BEINGS AND THINGS WITHIN THE RESTRAINED FRAME OF HIS OWN HOME

CHARDIN had been forgotten in the Revolution. This painter of eighteenth century domesticity, this typical Parisian bourgeois, who, less than any painter of the *ancien régime*, suggests the decadence of the aristocracy or announces the catastrophe to come, was nevertheless cast aside in the stormy transition. Little by little, due to the efforts of a small band of collectors and connoisseurs, the reputation of Jean Baptiste Siméon Chardin has been restored. To-day he is appreciated at his true value, not merely as a painter of still-life, but as a figure painter and as a portrait painter of unique quality.

This long process of restoring the forgotten reputation of a lost master is an interesting one, and undoubtedly the most gratifying work of the true connoisseur. This final triumph is indeed the vindication of æsthetic activity. In the first place, attention may be attracted to some unknown work, and the eyes of the pioneer alone keen enough to discover in this canvas some hidden merit. From that point he may awaken others to the merits of his discovery, and by the very power of his assertion witness the gradual reestablishment of a reputation. I am not sure of the exact steps by which the work of Chardin was rediscovered. But it is a curious irony that though much of the pioneering work in awakening appreciation of eighteenth century art and artists was done by the Goncourt brothers, those animators of the nineteenth century are to-day themselves suffering an eclipse. It has become the fashion to speak and write of Edmond and Jules de Goncourt in terms of polite derogation, to disparage with an air of condescension their mannerisms, their affectations, their taste. Yet, as a matter of fact, in all fairness we should not forget our debt to them as creators of interest in

such men as Chardin. For in the disputed realm of art criticism, it is a far greater achievement to create an interest than to destroy one.

Almost to the exclusion of any other association, the name of Chardin still suggests for the majority of us that type of painting known as still-life. And yet still-life comprises no great part of his work. Almost exactly two centuries have elapsed since Jean Baptiste Siméon Chardin showed his first "still-life" in an open-air exhibition in the Place Dauphine on the Ile de la Cité, that spot about which clusters so many historic associations. At the very beginning of his long career, fame was thrust upon him as a painter of *nature morte*. No matter what he accomplished later, he remained the alchemist of still-life. Denis Diderot, his close friend and ardent champion, the veritable czar of art criticism in the middle of the eighteenth century and who on all occasions acclaimed Chardin as the most illustrious artist of his generation, nevertheless remains curiously silent concerning his portraits and scenes from home-life. A magician of still-life Chardin undoubtedly was. It is scarcely necessary to expatiate on this theme. But to concentrate our interest on this one phase of his work is wilfully to limit our appreciation of an artist whose work cannot so conveniently be pigeonholed in the neat little categories created by what is often too gullibly accepted as art criticism.

The truth is that Chardin's canvases cannot, in all fairness and justice, be so classified. There is an underlying unity that links all his diversified expression into an integral whole: still-lives, animal subjects, studies of home-life, portraits—in all one may follow the emergence, the development, the fruition of a personality that was at once highly individualized and yet typical



Courtesy of the Wildenstein Galleries

CHARDIN'S PORTRAIT OF JEURAT IS A SPLENDID EXAMPLE OF HIS LATER MANNER. IN IT HE HAS RETAINED HIS SOUND BOURGEOIS QUALITIES, BUT HAS ATTAINED AN EVEN GREATER FREEDOM AND DIRECTNESS OF MANNER

of a race and an epoch. The spectator who loses himself in obvious, palpable, sensuous beauties of surface and impasto is depriving himself of the keener enjoyment of discovering the spirit as it seeks self-realization along a path of highly diversified expression.

To complete our imaginary portrait of Siméon Char-

din, then, to correct or counterbalance our distorted vision of him as a painter of game or fish on the kitchen table, of pots and pans and copper kettles, it is necessary to follow his long quiet career of something more than sixty years, and to attempt to formulate the underlying unity which links up all his varied expression into



Courtesy of the Wildenstein Galleries

THIS PORTRAIT OF THE SECOND MADAME CHARDIN, ACCLAIMED AS ONE OF CHARDIN'S MOST SUCCESSFUL PORTRAITS, IS A COMPANION PIECE TO THE NOTABLE PORTRAIT WHICH IS SEEN IN THE CARNAVALET MUSEUM IN PARIS

a complete and marvelously integrated whole. If we have the patience to undertake this adventure in appreciation, we discover that still-life was, as a matter of fact, thrust upon young Siméon Chardin, while still in his teens, as a student in the studio of Noël Nicolas Coypel, when he was given the task of painting in a

gun in the portrait of a huntsman. But his success in another genre was shortly afterward made evident in the sign he painted for a barber-surgeon who was a friend of his father. Siméon painted this on wood—fourteen feet long, two feet three inches high; it was constructed to stretch across the shop of the *chirurgien-*

barbier. On it he depicted the arrival before the shop of a gentleman wounded in a duel, with the surgeon offering first aid. It was full of verve, bustle, excitement; dogs, gamins and types of the Paris streets—it may have been in the very rue de Seine where Chardin himself was born—have congregated. When the sign was put in place, so great a crowd gathered that the client was much annoyed; but the vociferous admiration expressed for young Chardin's achievement completely disarmed the surgeon-barber who was as yet unaware of the value of such publicity. Unfortunately this early achievement is lost and a drawing of that lively scene destroyed. But even the description of it announces the inherent talent of Chardin, a talent which is characteristically French, a protean variation of the same fundamental realism which proceeds in an unbroken current from the *Pietà* of Avignon to the bitter commentaries of a Henri de Toulouse-Lautrec.

In the same vein are the two or three drawings rescued by the Goncourts. Because he made no preliminary sketches and was not a natural draughtsman, drawings by Chardin are rare. Yet here in the slight sketch of two youths before a magic lantern show, (known in eighteenth century Paris as *La Curiosité*) we have further evidence of his interest in the life of the streets which surround him. In Chardin's own handwriting there is an invitation "to eat a capon at the Pewter Plate." The second is of a man in a three-cornered hat, a slight sketch in red chalk softened with thumb marks. The third, a drawing of an old woman with a cat, seems to be in Chardin's later manner, and indicates a greater mastery in portraiture than is evident in his earlier figures.

There are a limited number of other drawings now authenticated. One, the interior of a bedroom, from the collection of M. Léon Michel-Lévy, presents further evidence of Chardin's interest in domesticity. As one admirer has expressed it, the family is the center of Chardin's universe, and the home its boundaries. Within

this restricted frame which protects the limpid calm of his interests, his ingenious tact, his simplicity, his unflinching and benevolent good humor always command our perfect respect.

In these, as in all the figure paintings scattered throughout the museums and collections of Europe and America, and as was evident in the exhibition recently on view at the Wildenstein Galleries in New York, we discover not a difference from the still-lives, but the same genius for observation and analysis broadening and increasing its power of expression. With magisterial facility

he passes from still-life and animal life to the depiction of humans. Because he elaborates the accessories of every-day life, caressing with tender love the ordinary implements and utensils of his modest interior, because like an alchemist he transmutes the base texture of an ordinary skirt of white muslin into a rich surface of extraordinary beauty and color, because a common blue kitchen apron undergoes a transformation that at times distracts our attention from the so-called portraiture as such, it is a fallacy to conclude that here is merely an extension of a talent for *nature morte* into the realm of the figure.

We come closer to an understanding of Chardin's spirit when after a

scrutiny of all the diversified products of his brush we realize that he seeks incessantly to discover in the ordinary every-day immediacies of life—whether of things or persons—the humble secret beauty they conceal. It is but a step with him from coppers and brasses, wine bottles, fruits and foodstuffs to domestic pets, children and servants, to those industrious mothers going serenely about their household duties. It is not enough to say that Chardin stems from the Dutchmen Terburg, Gerard Dow, Teniers or Van der Meer. They may indeed be his ancestors; but he converts everything he touches with a quality essentially his own. That quality is inherently Gallic and basically in harmony with the whole spirit of the eighteenth century.

That century, as Carlyle scoffingly suggested, was the



A CHARDIN DRAWING OF "OLD WOMAN WITH A CAT"



Courtesy of the Wildenstein Galleries

"LES BULLES DE SAVON" REPRESENTS A TRANSITION STAGE IN THE ART OF JEAN BAPTISTE SIMÉON CHARDIN. HE HAS NOT YET COMPLETELY VITALIZED THE HUMAN FIGURE, WHICH RETAINS SOME OF THE IMMOBILITY OF STILL-LIFE

Age of Victorious Analysis. It was an age of impartial observation, observation carried to the point of science, penetrating observation exercised consciously and conscientiously. No one in science, letters or philosophy, was more conscientious in this practice than modest Siméon Chardin. The first requisite for the young artist was to learn to look at Nature. "How many have never seen it and never will!" he is quoted by Diderot as having exclaimed. For sixty years or more he was engaged in this tortuous process of teaching his own eyes to see. "Painting is an island the shores of which I have skirted," he confessed with true humility at the close of his long life.

He worked in secret and in solitude. Although success had come to him while he was still in his twenties, he was too meticulous and painstaking a craftsman, and too little an adept in salesmanship, to grow rich on the profits of his popularity. No one, according to his influential champion Diderot, ever saw Chardin at work. The texture of his pictures was woven so slowly that the finished picture was an organic, almost a vegetable growth, compact of all the artist's probity, sobriety, and serenity. There is in Chardin none of that brilliant,

hectic almost abnormal virtuosity of Watteau. It has been truly said that fundamentally there are but two schools in painting: the "hot" and the "cold." This may be merely a paraphrase of the old distinction between romanticism and classicism. There can be no doubt that Chardin is from beginning to end of the "cold" school. His is an art of patience, of premeditation, of accretion and concentration.

Aside from the sensuous delight we experience when we stand before those deliciously cool gray-blues, those magic whites tinged with gold or the blues so expressive of France, or the firmly knit draperies which evoke the feeling of sculpture, aside from the penetration of observation in the still-lives, our innermost admiration is for the honesty, the dignity of this good bourgeois in being so completely himself. How much nobler is his nobility than the false aristocracy of a Boucher or a Greuze! The more so because his realism, unflinching as it always is, is none the less benevolent. It embraces all the familiar objects of his home in the modest Rue Princesse; and it embraces them with gentleness. "No one more successfully than Chardin," as Tristan

Klingsor has pointed out, "has penetrated to the heart of men by the expression of exteriors."

"*Messieurs, messieurs, de la douceur!*" Chardin is said to have cried to his confrères at the Salon. "Kindness, kindness!" seems indeed to be the key of his own character. How bitter, how acid, how sterile realism in art may become when undirected by benevolence we have only too many instances in contemporary art. How precise and how relentless it may be, if pursued with kindness and benevolence and dignity, the canvases of Chardin indicate.

As M. Louis de Fourcaud pointed out, Chardin emerged from that lower middle-class, the *petite bourgeoisie*, which produced so many of the men who worked consciously or unconsciously toward the overthrow of the *ancien régime*, men like Diderot, Voltaire, Beaumarchais—men who had nothing in common with the fashionable favorites of the salons. As M. de Fourcaud noted, Chardin takes his place in the humble, though strong line of painters of lowly folk—a genre that began, during the reign of Louis XIII, with the peasant paintings of one of the Le Nain brothers.

No small share of his success grows out of Chardin's spiritual harmony with his subject-matter. Here is no painter ostentatiously seeking out a "picturesque" subject, nor one fatuously condescending to paint his servants, or captured by the externals of a milieu which was not his own. The personages in these canvases are the folk of his own life. It was not the assiduity of his observation alone that made him the painter *par excellence* of Parisian domesticity of the eighteenth century. The very tempo of his



CHARDIN'S HANDWRITING IN THE CORNER OF "LA CURIOSITE"

sweet sentimentality the humble joys and sorrows of imaginary villagers.

In imagination it is possible to reconstruct the methods by which Chardin produced these *tableaux de mœurs*, each one of which is indelibly stamped with the imprint of authenticity. There was, in the first place, that fundamental unity of the painter with his subject: Chardin's complete saturation of his mind with every aspect of his chosen milieu. This immersion in his sub-

ject carried with it the danger of being lost in it, of never again emerging. Yet in the case of Chardin, for whom art was "only a long patience," who possessed besides his powers of penetrating observation the complementary virtues of infinite patience and industry, it was the only possible road to achievement. His talent was no slap-dash virtuosity. Rather these canvases seem almost plainly built-up accretions. As we stand before them, we are never tempted to translate our emotions into terms of time. Instead we experience sensations of repose, of serenity, of peaceful quietude. Among the moderns, the canvases of Georges Seurat produce somewhat the same effect of



SELF-PORTRAIT OF THE ARTIST IN PASTEL

imperceptible atomic growth. "Everything that gives to middle-class life its secret poetry, poetry without brilliance but infinitely persuasive and effective, Chardin felt and makes one feel." So declares Tristan Klingsor, to whom a canvas by Chardin suggests a composition for the harpsichord by Couperin.

Supreme master of still-life produced by eighteenth century France, Chardin is now accepted and recognized. But until we have completed it with a recognition of the rest of his work, his genre scenes and his portraits, our appreciation, to repeat, cannot be well-rounded nor fair. He is not merely a French painter of the eighteenth century, as Lady Dilke so justly stated, but a great French painter, pure in type and in race. Like Fouquet, like the LeNains, Chardin is in the great French tradition. He is more than a *petit-maitre*, as he was characterized by the late James G. Huneker in a sympathetic but limited appreciation. That he was merely a master of *nature morte* who unsuccessfully attempted portraiture is a fallacy refuted by the portraits of his later years, such as those of his second wife (one of these was exhibited at the Wildenstein show) and the self-portraits which now hang in the Louvre. In these, there is freedom, simplicity and humor. They suggest that Chardin felt at last he had finished his long apprenticeship, and that now, as he approached old age—he died at eighty—he could enjoy his liberation.

Chardin's work must remain a monument to the dynamic powers of honesty, probity and modesty. This bourgeois painter of the bourgeoisie, who never left his own doorstep in the search for beauty, who limited his work to the little modest humdrum world into which he was born, who never used his brush in any delusory effort to escape reality, who never sought outside himself or his little world in a side street for that mirage

called beauty, who limited himself to the portrayal of the things and beings who surrounded him, who was content with the here-ness and now-ness of his vision, concentrated in these modest canvases more to attract our attention than many painters far more ambitious and egotistical. Because to-day our values in appreciation are shifting from admiration of empty virtuosity and purely technical skill to sincerity and fundamental honesty it is not impossible, indeed it is highly probable, that Chardin, more completely understood, will be

given a more important place in the history of European art.

No record of Chardin's triumph as the supreme painter of eighteenth century domesticity would be complete without due consideration of his canvases of child-life. By his first wife, who died in the fifth year of their marriage, Chardin had two children, Jean Baptiste and Marguerite Agnes, who died in infancy. Like everybody and everything else of the household, children became the objects of his benevolent scrutiny, and undoubtedly his models for canvases that are highly prized by Chardin connoisseurs to-day. Notable among these are the *Fillette aux cerises*, *L'enfant au tambour de basque*, and the *Tours de cartes* in the Henri de Rothschild collection; the irresistible *Enfant au toton* and the *Jeune homme au violon* in the Louvre; and the *Reading*

Lesson and *Card Games*, replicas of variations of child studies which appealed so strongly to the loving heart of Chardin, which are now treasured, due to the generosity of Sir Hugh Lane, in the National Gallery of Ireland in Dublin.

Chardin died in his eightieth year, in 1779. He was active almost to the close of his long, busy life. Like those masters of the nineteenth century, Ingres, Corot, Renoir and Monet, Jean Baptiste Siméon Chardin did not lay down his brush until he had passed the fourscore mark.



THE "MAN WITH BALL" IS SIGNED BY CHARDIN AND DATED 1760

THE TUDOR-GOTHIC RENAISSANCE TRANSITION

BY HENRY BRANSCOMBE

COLLECTORS OF OLD OAK HAVE FOUND AN INTERESTING INTERMINGLING OF
MOTIFS IN THE FURNITURE OF THIS TRANSITIONAL PERIOD IN ENGLAND

IDEALISM would confer on art an immunity from the influence of materialism, but if many of our great painters have placed their works rather on a plane of æsthetic conception than as a means to the acquiescence of riches, and even if designers in the formative crafts have, on occasion, individually devoted their concentrated talents to the production of a *chef d'œuvre*, development of styles and progress of construction have always been closely interrelated with the accrual of wealth to a people. This has obtained throughout the old-world nations equally with our own country, for not only in the past has the accession of beautiful things been dependent upon commercial prosperity but also that transposition of wealth, which has at varying eras taken place, has in many instances led to the introduction of those changes in vogues that have been so distinctly marked at different epochs.

That splendor which placed the early Greek and Roman art on the pinnacle of æsthetic attainment—that was the archetype upon which all later styles were founded—was the outcome of wealth. And with the fall of the Roman Empire and the subsequent impoverishment of Europe came the elimination of all development



Courtesy of the Metropolitan Museum of Art
AN EARLY AMERICAN OAK ARMCHAIR

and the submergence of all artistic endeavor. Nor until the rise of the church to power did any rift appear in the cloud of this all-darkening influence of conflict. From the light which then appeared upon an almost barbaric Europe and which was nurtured by the various ecclesiastical confraternities came the nucleus, whence grew the art and crafts of the following ages.

In England, however, considerable retardation is evident in the advancement, due to the destruction of the monasteries early in the sixteenth century, from which time the craftsmen, lacking the guidance of the monks and lay brothers for many years, failed to exhibit that progress which was found in the Continent at that time. And here again we find that influence which is exercised by prosperity: for not until after Elizabeth came to the throne and the formation of the great merchant companies with the influx of wealth which resulted from their activities, do we see the actual unfolding of the English Renaissance. And from that time is evident both an increase in the domestic furnishings and the adaptation of finer ornamental designs, this particularly applying to the woodwork of the period.

This acquisition of wealth and power by the com-



Courtesy of the Victoria and Albert Museum

THIS PIECE WHICH IS IN THE FORM OF A SERVING-TABLE OF THE EARLY SIXTEENTH CENTURY INDICATES CONSIDERABLE DEPARTURE FROM THE GOTHIC IN THE STYLE WHICH IS SET FORTH IN ITS ORNAMENTAL PANELS



Courtesy of Stair and Andrew

MANY PIECES WHILE RETAINING THE STRUCTURAL ROBUSTNESS OF THE EARLIER WOODWORK COMBINE WITH THEIR DECORATION VARIOUS MOTIFS DERIVED FROM THE CLASSIC INFLUENCE, ONE BEING THE LOZENGE PANEL

moners who constituted the great trading companies was actually the foundation of the first plutocracy. And as money begets power and subsequent public recognition, so were these men honored and, like those who in England during the past decade have been dubbed the "profitocracy," the Elizabethan adventurers quickly caused resentment and antagonism among the old aristocracy. To this, however, is actually due the impetus which the crafts at that time derived and which brought about that improvement in the decorative arts: for with the rivalry which then appeared between the two classes came the splendid architecture and furniture that has survived to the present time. From the efforts of the aristocracy and the new-rich to outvie each other was born that impulse which the arts and crafts had previously lacked. The resultant

was that curious interweaving of Gothic and Renaissance styles that at first was merely the application of various Italian motifs to the former Gothic structure.

Thus from the early part of the sixteenth century, when the Renaissance timidly and tentatively made its appearance in England, until it became predominant in that country nearly three quarters of a century later, the woodcraft displays heterogeneous characteristics of the traditional Gothic, the less pronounced Renaissance motifs, and the various interpretations of the craftsman in different localities of the examples of the latter which had come to his notice. But even if in this Gothic-Renaissance transition there is a multiformity of styles, there is nevertheless a certain simple splendor combined with a perfection of construction. For if the ornamental applications are foreign to the Gothic era the



Courtesy of Gill and Reigate

THE APPROACH OF THE CLASSIC IS NOT INFREQUENTLY FOUND IN THE ADDITION OF DENTIL MOLDING APPLIED TO PIECES, IN WHICH IT IS OBVIOUS THAT ALL THE OTHER DECORATION IS TYPICALLY OF THE EARLIER PERIOD

splendid workmanship which had been inspired by the ecclesiastical brethren was retained. Nor was this lost even when the Renaissance style finally ousted the last remaining evidences of the preceding period.

Possibly the magnificent development which emanated from the monastic craftsmen is to-day better seen in those splendid roofs which remain in early buildings. And the gradual evolution from the low pitched style with the simple cambered beam to the gradual raising of the ridge and the employment of tie, collar and compound hammer beams with large arches, such as that of Westminster Hall, manifest the knowledge of construction which the mediæval architects developed. This same progress is apparent in the moveable woodwork, for the architectural carpenter was equally the joiner and maker of furniture. And this despite his equipment, even during the sixteenth century being other than the simplest, every operation being by hand with the assistance of such tools as he might have. Of these, however, there were various ones by which he achieved the different shapes and moldings which appear on the more advanced woodwork.

Rough facing was attained by the adze or the mattock, the former being a slightly curved blade set at

right angles to the handle, the latter more in the form of a double-headed axe. Marks of these ancient tools are yet found on early beams and larger structural pieces, when it was not necessary to achieve that smoother surface found on furniture. But while the exposed faces of joinery, or as we now call it cabinet-work, were smooth, in some of the larger pieces, such as the tops of tables, the underparts show those regular indentations left by the adze's tool. Again while to-day a perfect plane is ensured by means of mechanical planers, and rabbetting, mortising, and precision in other jointing is attained by various controlled devices, the perfection of early woodwork was dependent entirely upon the individual skill of the craftsman. And with the demands for ornamental additions to the construction were evolved those implements which in later centuries were the foundation of the present-day machine tools.

Thus the "trying" or surface plane of the sixteenth century has become the planer while the various shaped cutting edges which were then used to cut rabbets or shape a molding have their counterparts in the rabbetting machine and the shaper. Similarly the brace and augers used by the Elizabethan workman for boring holes for the wooden pegs, with which he made fast his

tenons have remained in use, if in improved form, until the present time. Nor have the wooden pegs themselves ever fallen into desuetude, for in the concealed dowel of more modern furniture we have the peg of the Gothic and later eras, although the pegged tenon has in many instances been supplanted by the use of a series of dowel pins at a junctional point. And despite the elaboration which appeared in the Tudor period, there is little or no variation in the constructional methods to those which obtained in the time of the monastic craftsmen.

During the transitional period and until the full

realization of the Italian classic revival in England the furniture, notwithstanding the retention of the earlier traditions, in basic form evidences the impression of the imported influence in the gradually increasing coalescence of the new ideas with the former Gothic forms of ornamentation. Thus it is no uncommon occurrence to find a piece dating in the first half of the sixteenth century which manifests the ecclesiastical origin of some of its motifs, the while displaying the infiltration of the secular styles borrowed from the classic revival. Obviously such is more apparent in the larger pieces and in which many reveal their Gothic antecedents possibly in



Courtesy of R. W. Lebbe

ALTHOUGH THIS CUPBOARD RETAINS THE GOTHIC CHARACTERISTICS, THE INFILTRATION OF THE RENAISSANCE IS TRACEABLE IN THE MOLDING AND CERTAIN MINOR APPLICATIONS OF DESIGN WHICH IS SEEN IN THE PANELS

the roping of a cornice or the use of the gutter molding around the front panels, while the outcroppings of the Italian influence appear in those medallions with the carved heads or the use of floriated decoration to the panel surface. At times the latter are applied in the spandrels which are formed by the rectangle of the panel molding and the carved framework of the medallion itself.

It was these medallions which became such a pronounced decoration in the later Elizabethan woodwork, in the form known as "Romayne work" in which the heads are frequently in full relief. These were often employed as the center motif of an architectural panel, and symbolize the firmer implantation of the Renaissance upon the Tudor woodwork. Nor are instances infrequent where this form has been found on paneling and furniture in conjunction with the earlier Gothic linen-fold and that type known as the "curved rib." The latter perhaps being less familiar demands some explanation, in that the term does not clearly define the actual form. At first it appears as two ogees placed back to back in various interlaced curvations, at which time no molding was applied to the edges. Later it assumes much finer proportions while the edges take on a more finished appearance by reason of the adaption of small molded members. And from this "curved rib" form came

the interlaced strapwork which was so freely used by the silversmiths of this period and which adds so greatly to the splendor of their art. This is especially noticeable on the silver mountings of the stoneware jugs peculiar to the Elizabethan reign.

There are perhaps but few of these transitional features evident in the woodwork of our own country for the reason that soon after the arrival of the first settlers, whose traditions were naturally only slightly affected by the Renaissance, the Pilgrims landed and for a time submerged any attempt toward ornateness beneath their more simple modes. Consequently in our more decorative pieces we may look for a fuller blossom-

ing of the Renaissance motifs after the passing of the period of the Puritan austerity. But again, as is the case with the English pieces, constructionally those of our forefathers are essentially Gothic even where the ornamental carving is inspired by the following period. And that this inspiration was derived from the Renaissance is evident in the later use of Tudor arches, lunettes, interlaced strapwork, frequently in the form of crude guilloche and other styles applied to seventeenth century chest fronts and cupboard door panels.

Certain more pronounced motifs assimilated from the

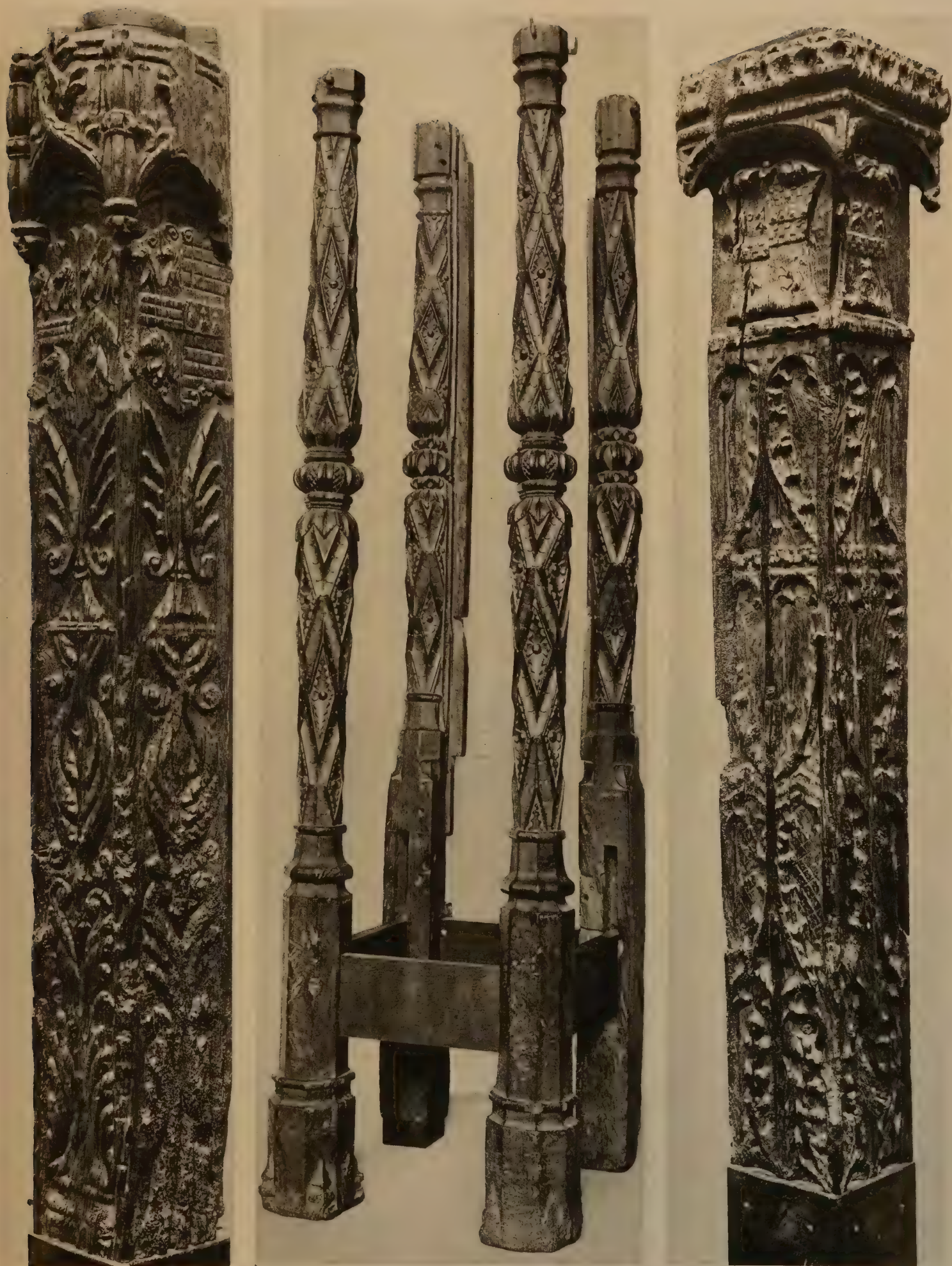
English Gothic-Renaissance transition are to be found, however, as in the use of the lozenge panel to chairbacks and other pieces, this in England often being employed combined with forms which were acquired from the Gothic. And while examples are rare those high panel back chairs with the convex polygonal seat were also a survival of the English provincial chair of this type peculiar to Devon during the later sixteenth century. But even if made in that part of England they were by no means indigenous to it, having been adapted from the French *caqueteuse* or *chaise de femme*. The form of these is in every way Gothic, the only evidence of the later period appearing in the carved devices applied to the center of the high narrow panel back. Like all woodwork of the period these are of oak which in



Courtesy of the Victoria and Albert Museum
A SIXTEENTH CENTURY CARVED OAK DESK

most examples of Elizabethan woodwork displays the care exercised by the craftsmen in the selection of the wood as it does in the method of cutting to ensure durability and at the same time acquire a certain decorative effect.

Upon more than one occasion the question has been raised regarding the almost exclusive use of oak during the earlier periods of English woodwork. Primarily it must be remembered that vast quantities of oak trees at that time existed in England, consequently the wood was easily obtainable as it was cheap. Further the craftsmen had long since learned that while other woods such as elm and chestnut afforded decorative surfaces and



Courtesy of the Victoria and Albert Museum

IN THE CENTER ARE FOUR BED-POSTS DATING FROM THE FIRST QUARTER OF THE SIXTEENTH CENTURY. THE TWO LARGE PIECES ARE CORNER POSTS BEARING IN THEIR CARVINGS THE HEIGHAM ARMS OF A FEW DECADES LATER

withal were easily worked, they were far more subject to atmospheric changes and therefore less durable than the harder wood. Again due to the cheapness of oak no heed had to be given to the economical aspect in cutting the logs into planks, which at that time was accomplished by the use of the saw pit and the long two-handled rip-saw controlled by one man in the pit and guided by another above. Thus in the sawing of the slabs or planks, in place of cutting directly across the width of the bole, the logs were first quartered and then cut across the medullary rays, which are those radiating from the center or heart of the tree.

By this means two objects were accomplished. Primarily the risk of casting which arises from cutting across the annular rings or concentric circles found in a tree trunk was eliminated. In addition a plank cut from a quartered log, when planed, exhibits those hard satin-like veins which add so greatly to the beauty of an oak panel as they do to our modern quarter-cut flooring. These markings after the lapse of centuries have a tendency to protrude slightly from the softer background, which owing to its texture has been affected to a greater extent by the lusty rubbing with which the oil and wax has been applied. And these hard diagonal splashes, which unlike other parts of a surface are not cellular, are especially observable in those large bulbous knops which appear on Elizabethan tables and bed-

posts, but which although often designated as an indication of Renaissance tendency are entirely an evolution from the Gothic, even if the carving is derived from the classic influence.

That this should be so is evident from a study of some of the Gothic-Renaissance transitional beds of the period. Many of these are wholly of the Italian form with the exception of the posts. The panels are usually carved with clustered and varied ornaments in which the Gothic cover cup is often introduced as a center motif. The posts, however, are of the style found in the earlier pieces, the cup form being repeated in these as a knop, small at first but gradually growing in dimensions until we have the massive bulb which appears later. The same development is noticeable in stools but in which the knop earlier assumes a more bulbous and usually a somewhat more depressed shape. And in connection with these, when they appear on a table leg is instanced the customs of the time, for not infrequently these are found with a stout ring fastened by a shank in the wood, to which it was usual to tie a dog.

Dating at this climacteric epoch in the history of English woodwork there have been found throughout different sections of that country various pieces which at first sight have little or no relationship one to the other. This is explained by the fact that craftsmen in different counties construed their knowledge of styles.



Courtesy of the Victoria and Albert Museum

IN THIS EARLY SIXTEENTH CENTURY LIVERY CUPBOARD, ALTHOUGH THE STRUCTURE AND ESSENTIAL DECORATION ARE GOTHIC, EVIDENCE OF THE RENAISSANCE APPEARS IN THE USE OF THE TREFOIL ORNAMENTS IN CARVINGS



These photographs courtesy of M. Knoedler and Company

THE "BATTLE OF NAKED MEN" IS THE SINGLE COPPERPLATE WHICH HAS COME DOWN FROM ANTONIO POLLAIUOLO

ENGRAVINGS OF THE QUATTROCENTO

BY ROBERT ALLERTON PARKER

WHETHER THESE CONCENTRATED EXPRESSIONS OF RENAISSANCE SPIRIT ARE BY MANTEGNA OR MERELY FROM THE SCHOOL OF MANTEGNA IS OF SECONDARY IMPORTANCE

EACH art appeals to us in a manner special to itself. Each medium addresses us in an idiom peculiarly its own. To some we respond sensitively; to others we remain blandly indifferent. Connoisseurs recognize and accept this idiosyncrasy of appreciation. It needs no defence and no apology. Your true collector realizes that what he sacrifices in breadth he gains in depth. To appreciate all things is to appreciate nothing. Those who speak many languages speak most of them badly. In no field is this more true than in the difficult idioms of the media through which artists express themselves.

Engravings, and particularly the rare engravings of the Quattrocento, appeal primarily to those who by their own psychic and physical organization are natively sensitive to the language of line. But this instinctive response in itself is not sufficient for mature appreciation in this field. He who looks at these engravings as only more or less archaic ancestors of the wood-engravings of the nineteenth century, as quaint precursors of the contemporary drawing in pen-and-ink, wilfully

limits his own enjoyment. For here, as in every other field of art, we must recognize that in a certain sense each work represents the victory of its creator over the difficulties of his medium. The more resistant that medium, the more intractable, the more admirable his ultimate achievement. Yet this analogy of victory and conquest suggests warfare; and the relation of the artist to his medium cannot be one of antagonism. It would be nearer the truth to suggest that the artist stoops to conquer, schooling himself in the language of the medium, accepting its difficulties in order to surmount them, submitting to them in order finally to master them, just as civilization has tamed the great forces of Nature. Similarly, our appreciation of these engravings of the Quattrocento is sharpened when we, though perhaps only vicariously and in imagination, familiarize ourselves with the intricate difficulties of the burin and the copperplate. Only thus may we in any real sense experience that act of re-creation which is unquestionably the ultimate end of connoisseurship.



THIS "SCOURGING OF CHRIST" WITH THE PAVEMENT BACKGROUND, WHICH FORMERLY WAS ATTRIBUTED TO ANDREA MANTEGNA, PROBABLY, ACCORDING TO ARTHUR M. HIND, IS MERELY BASED ON A DRAWING MADE BY HIM

In the past quarter-century, expert art criticism has abandoned itself to an orgy of attribution. Borrowing the instruments of laboratory science, and placing the engravings of the Renaissance on the dissecting table, this process of vivisection has brought forward the knowledge that many of the engravings formerly attributed to Andrea Mantegna are not his handiwork. The implication seems to be that the rest are inferior or devoid of interest. "Present day criticism," blandly admits Tancred Borenius, "going by the criterion of

artistic merit, acknowledges among these [the twenty-three attributed by Bartsch to Mantegna] only seven as original works by the master." This triumph of "present day criticism" is at best a sterile one. True criticism is not satisfied with the mere attribution of works of art to this recognized master or that. Its real duty lies in the discovery of the intrinsic vitality irradiated by a picture, a statue or an engraving, and the source of that energy. Those who have had the good fortune to study the superb collection of engravings and



IT IS EVIDENT THAT GIOVANNI ANTONIO DI BRESCIA IN HIS "HOLY FAMILY WITH THE INFANT ST. JOHN" HAS PROFITED FROM THE INSPIRATION OF ANDREA MANTEGNA. THIS IS A FIRST STATE, BEFORE CROSS-HATCHING WAS ADDED

etchings of the fifteenth century recently shown at the galleries of M. Knoedler and Company, would, I am sure, agree with me that before these succinct, concentrated expressions of Renaissance spirit, the question whether they are actually from the hand of Andrea Mantegna or merely products of the "school of Mantegna" sinks to a position of secondary—nay, tertiary—importance.

More profitable in the development of our appreciation of the supreme achievements of the period would be

a type of æsthetic exploration which permits us not primarily to determine the inferiority of the lesser masters by a process of exclusion, but, from our understanding of their virtues and their limitations to progress to the superior mastery of the medium embodied in the works of Mantegna and Pollaiuolo.

Here, for instance, is an interesting composite plate by Guilio and Domenico Campagnola, the *Shepherds in a Landscape*. Authorities tell us that there is every reason to conclude that this engraving was left un-



JACOPO DE' BARBARI, WHOSE "SACRIFICE TO PRIAPUS" IS REPRODUCED HERE, IS NEAR IN SENTIMENT AND STYLE TO LUCAS VAN LEYDEN ON WHOSE WORK ONE FEELS AT A GLANCE HE UNDOUBTEDLY HAD GREAT INFLUENCE

finished by Guilio and completed by Domenico. Chronologically it is later than the work of Mantegna, yet technically it is lacking in that unity of style and method which is the primary characteristic of the greatest engraving. Study of this engraving, with all its picturesque charm and reflected Giorgionesque beauty,

serves to awaken this question of the significance of integrated unity in engraving. In this case it is the result of two craftsmen working successively on the same plate. In other plates lack of unity, evident in change of method or wavering style, suggests likewise two workmen: the first fresh and confident of his



DELIGHTFUL ALLEGORICAL FIGURES, ALWAYS A FAVORITE SUBJECT WITH NICOLETTO ROSEX DA MODENA, ARE SEEN IN A SETTING OF ARCHITECTURAL RUINS AND DISTANT PROSPECT IN HIS "THE FATE OF THE EVIL TONGUE"

powers, the second the same graver fatigued or incapable of sustained power—a man in short devoid of that reservoir of energy essential in this tricky craft.

In the delightful allegorical figures in Nicoletto Rosex da Modena's *The Fate of the Evil Tongue*, in a setting of architectural ruins and distant perspective, we cannot

avoid the impression that the engraver has not yet won his victory over the stubborn resistance of his copperplate. He has planned a complex, intricate composition, without being fully conscious of the difficulties he was bound to encounter. He has not yet learned the secret of simplifying and unifying his technique. On the other



THE TALENT OF ANDREA MANTEGNA WAS BY TEMPERAMENT AND BY PREDILECTION UNIQUELY ADAPTED TO THE RIGORS OF ENGRAVING. SHOWN HERE ARE "THE ENTOMBMENT" AND "BACCHANALIAN GROUP WITH A WINE PRESS"



hand, in the work of Giovanni Antonio di Brescia, two admirable plates of whose *Holy Family with the Infant St. John* were shown in the recent Knoedler exhibition, it is evident that this artist has profited by the inspiration and example of Mantegna. His work gives evidence of simplicity and coherence of design, probably directly derived from the work of the great Paduan. The same mastery is felt in *The Scourging of Christ*, formerly attributed to Mantegna himself, and probably, according to Arthur M. Hind, based on a drawing by him. In it we find a completely integrated composition, and a vigor of line which is crisper, in my opinion, than in some of the seven plates of Mantegna himself.

The temptation is to attribute to Mantegna all the

rigors of copper engraving. From an early age Mantegna had schooled himself in the severity of ancient art. His precision of outline, the sculptural mobility of his compositions, the austerity of his figures, were all especially adapted to the inherent limitations of the technique of engraving. Yet the rigidity of his line is more apt to suggest the inanimation of sculpture than quivering, breathing life. *The Entombment*, which is mentioned in Vasari, and which is highly praised by Bartsch as one of Mantegna's best, is characteristic of this rigidity. It is essentially Renaissance in spirit—stark, harsh, the landscape hard and lapidary, yet accomplished with a brilliant, relentless method which commands attention and respect. Impassive this work is, cold as antique



AUTHORITIES TELL US THAT THERE IS EVERY REASON TO CONCLUDE THAT THIS COMPOSITE ENGRAVING OF "SHEPHERDS IN A LANDSCAPE" WAS LEFT UNFINISHED BY GULIO AND COMPLETED BY DOMENICO CAMPAGNOLA

virtues, and to his followers all the vices of his methods. Without being dogmatic, however, we may suggest that some of the engravings of the school of Mantegna embody his talent even more eloquently than the seven engravings from his own hand. There is no derogatory intention in this suggestion, but rather a suppressed preference for some of those plates formerly attributed to Mantegna and now excluded from the body of his work by the experts.

Paul Kristeller has written that "all the skill and all the feeling of one of the greatest and richest art periods, the golden Quattrocento, is summed up in the ripest and freest form in Mantegna's engravings." It is not merely the insurgent spirit of the earlier Renaissance that vitalizes these seven plates of Mantegna, five of which have been shown at Knoedler's. By temperament and by predilection his talent was uniquely adapted to the

marble itself. Its greatness is to be appreciated only by those who have learned something of the idiom of this medium. Once we understand Mantegna's supreme victory here we are in a position to comprehend his influence over the whole subsequent history of Renaissance engraving, and to realize why he has been given the supreme place among the engravers of the golden Quattrocento.

Supreme? With a single exception. That exception is Antonio Pollaiuolo the Florentine, whose one extant plate, that amazing and incomparable *Battle of Naked Men*, has been handed down through some four centuries and a half, to prove how the spirit of a great artist may live undimmed by time, serene in this scrap of yellowing paper. "The pleasure we take in these savagely battling forms," Bernhard Berenson has

(Continued on page 80)



Courtesy of the Metropolitan Museum of Art

STONE STATUE OF BRAHMA FROM SOUTHERN INDIA

Statues of Brahma of either stone or bronze of this early period, the tenth or eleventh century, are rarely found outside of India. The Indian conception of Brahma as having four faces and arms expresses his four-fold divinity as Brahma, the Creator, the sunrise and the receiver of prayers. This statue is from the southern part of India

PRE-GEORGIAN SILVER IN AMERICAN COLLECTIONS

BY EDWARD WENHAM

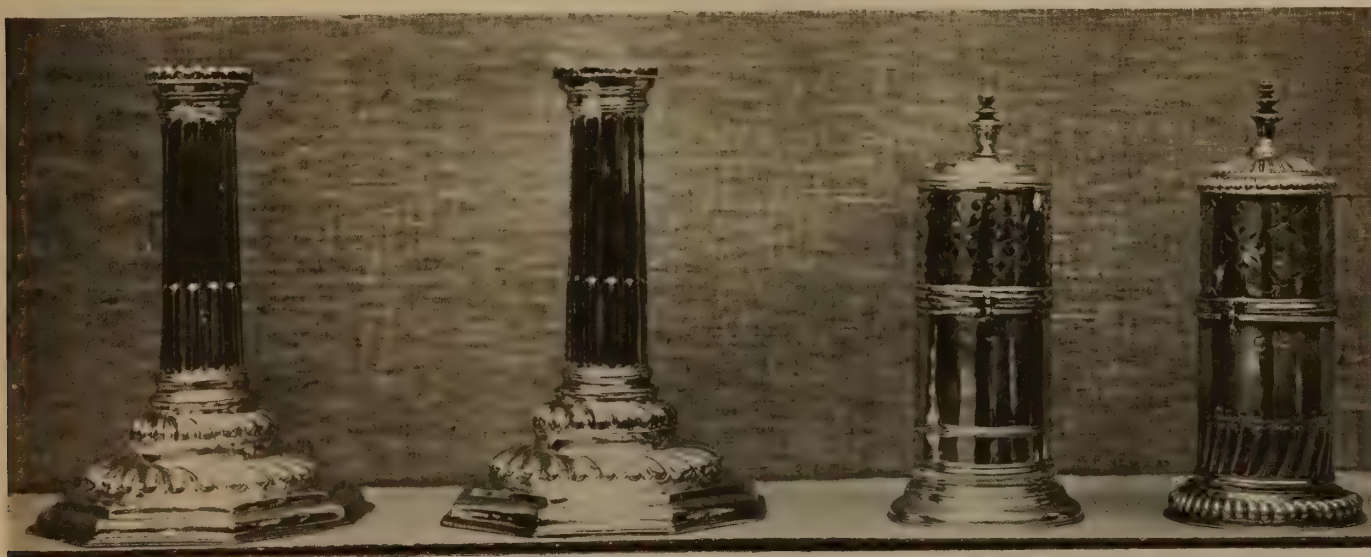
TRADITIONS WHICH CAME TO US IN SILVER BROUGHT TO THIS COUNTRY
BY EARLY ARRIVALS ARE PERPETUATED BY PRESENT DAY COLLECTORS

NO sensibility is possibly more abstract or more inspiring than that almost inexplicable influence we call tradition. Nations, families, and individuals alike build the structure of the present upon those usages which are transmitted through the ages from those great men who founded their institutions, or the customs, which were maintained by their forefathers. And while, as was the case with our own country, a branch of a family may detach itself from the immediate influence of its ancestors and in so doing form new traditions, there is nevertheless always evident in these latter that unconscious reversion to those which prevailed among the people whence the dissociated branch emanated. Again although doubtless our customs in different sections have become affected by influences other than those, which for nearly two centuries were fostered by the fathers of our country, basically our traditions have remained those introduced by the early arrivals from Great Britain.

Much that has survived to remind us of these pioneers is embodied in the laws which they formulated for the national welfare, but which naturally have been varied with the ever-changing conditions of progress. And as our nation has prospered so have men arisen in our midst who, as financiers and commercial men have advanced our national wealth, have devoted themselves to the cultural and artistic advancement by their acquisition of examples of the arts and crafts of older countries. From the interest manifested in the earlier arts by our collectors and connoisseurs also have originated

those splendid museums to which not only magnificent collections are at various times bequeathed, but in which are displayed examples of the earlier crafts, which have been loaned by present day collectors. It is a moot point, however, whether the average visitor to our public museums always derives the educational advantages to be obtained from the specimens so exhibited as would be the case if at various times a conductor, familiar with the historical data, were on hand to impart his knowledge to the visitors. For many of the pilgrims to our museums, while unable to indulge their desire to possess, retain the aspiration to gain knowledge of the branch of the arts in which they are individually interested.

That this public interest is of comparatively recent derivation is evidenced by the fact that even in England the fascinating study of the old silversmith's art, which is often described as the most alluring to the collector, was unknown earlier than the middle of the last century. Nor was it until about 1853, when a research was conducted of the records of the various marks of the early silversmiths, that any real interest was evinced in this craft. Then it was that writers began to treat with the subject and various museums in England began to devote sections to examples from previous eras. And largely due to the assistance afforded by the various Livery companies of London many splendid specimens of this beautiful work were assembled, and from this time we find an always increasing school of private collectors. And as art itself has ever followed the course of



Courtesy of the Brooklyn Museum

COLUMNAR CANDLESTICKS APPEARED IN THE LATE SEVENTEENTH CENTURY, THOSE SHOWN DATING FROM THAT PERIOD. THE CASTER ON THE LEFT IS BY CHRISTOPHER CANNER, 1688, THE OTHER BY JONATHAN BRADLEY, 1693

the sun from East to West, so due to national catastrophes and the depletion of wealth consequent upon wars, have the works of the artists and craftsmen been led along the same path by the progress and prosperity of the New World. And today our own country, through the efforts of our collectors, is becoming the mecca to which the finest artistic works of the universe are being brought.

To deal even briefly with English silver as represented by the many examples now in this country would be impossible in the present writing, and we shall, therefore, restrict ourselves to that period which terminates with the re-adoption of the Old Standard, in 1720. Nor in passing will it perhaps be without interest to explain this often discussed and somewhat abstruse subject of "standard."

Before 1697, and in fact from about 1300 until that time, it had been permissible to adulterate the silver for the purposes of inducing induration to the extent of eighteen pennyweight to the pound, or two hundred and forty pennyweights, the troy scale always being used with precious metals. In 1697, however, it was enacted that the amount of alloy be reduced to ten pennyweights, this having a direct influence upon the style during the period of the enforced high standard, as is patent in the examples of the late Orange, Queen Anne and the early part of George I reigns.

Few private collectors have succeeded in acquiring an example of English Gothic plate as would be natural, for such was only made for ecclesiastical purposes with the exception of mazers, standing salts, rose-water dishes and other rare secular pieces such as chargers. And those of the latter, which have survived, have long since found their way to public institutions and colleges in Great Britain, where they will doubtless remain unattainable even by the most ardent and persistent private collector. At the same time Mr. Marsden J. Perry has succeeded in assembling an ex-



Acquired by an American collector from the Swaytbling heirlooms
THE RODNEY CUP, FIFTEENTH CENTURY

have been brought to this country. Nor could it be deemed an exaggeration to suggest that one of the finest assemblies of Elizabethan silver mounted, or as they are sometimes known "tiger" jugs extant is among the collection made by Mr. W. R. Hearst.

And here, too, is the well-known Frances jug, the history of which, since it belonged to Mrs. Frances Jefferson, a servant of Queen Elizabeth in 1582, is symbolical of that English tradition of handing down a treasure from one generation to another. In the same collection also are the curious flagon-shaped tankards bearing the London hall-mark for 1597, and which formerly belonged to the famous Lord Chief Justice Sir Edward Coke, whose name is probably better known to the legal profession for his learned disquisitions on various phases of law.

One writer, whose optimism it is to be feared exceeded his experience, expressed the opinion less than two decades since that among the objects of the fine arts there were none more easily acquired than old silver. While perhaps the connoisseurs of this country were then less numerous than has been the case of more recent years, at the same time important examples have at no time been procurable without some well directed effort. And since the interest toward this branch of the early English crafts has been fully awakened in this



Acquired by an American collector from the Swaytbling heirlooms
A CHARLES I STANDING SALTCELLAR

country even greater concentration has been necessary to procure the earlier important pieces, which are now becoming extremely rare. Admittedly the commercial value has been largely enhanced, but this is doubtless accounted for equally by the decreased value of money as by the increased demand for examples. Even the wealthiest of our collectors have invariably exhibited, or at least later developed, a discriminating eclecticism, this being evident throughout the specimens which compose the more prominent collections. Thus among those assembled by the late Mr. J. Pierpont Morgan, who early became interested in old English plate, are many rare Tudor examples including a complete set of Apostle spoons made during the reign of Henry VIII, and for which Mr. Morgan paid four thousand nine hundred pounds (\$24,000.00) as far back as 1903. And this particular set apart from its importance as a complete set is of even greater consequence in that it includes a master spoon.

Mr. Morgan's earlier interest in this field permitted him to exercise his desire to obtain only exceptional pieces more freely than has been the case since the collecting of old silver has assumed such popularity. And this doubtless accounts for his having acquired one of the finest collections of pre-Stuart plate at that time brought to this country. Silver of that period in common with other fine works suffered much from the iconoclasm of Henry VIII, when he suppressed the monasteries and, while the ecclesiastical silver which was then seized was melted and remodeled into secular plate, actually the various domestic pieces then in use were but few. And during the intermittent disturbances of which England was the scene for

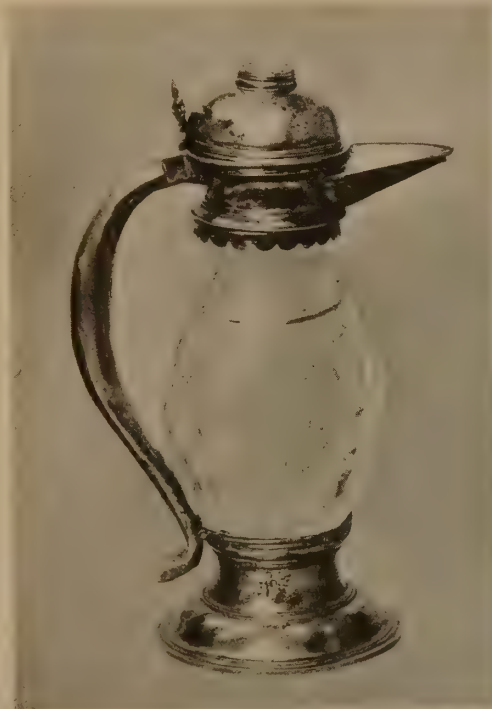


Collection of William Randolph Hearst

A SILVER-GILT GOBLET BY HENRY GREENE, DATED 1697

much of it remains to the present time. And it would be well to observe that the use of the word "plate" signifies its original and intended meaning of flattened or hammered silver and at no time indicates the present day acceptance of base metal covered with a deposit of

silver. Thus, throughout time, martial and civil disturbances have invariably led to loss of national treasures either by their use to supply funds in upholding a cause or by forcible exportation. But while the recent removal of so much of England's family silver from its original surroundings is greatly to be regretted, and while perhaps we cannot expect the present representatives of old families to regard with equanimity the irreplaceable loss of the symbols of the greatness of their ancestors, we cannot think that any rancor arising therefrom is justified. In fact, as many Englishmen have admitted, England is fortunate that a haven may be found for her treasures in a country so closely allied as America, rather than they should be irretrievably



*Acquired by an American collector from the
Swaytbling heirlooms*

CRYSTAL EWER WITH SILVER-GILT MOUNTS, 1565



Collection of the Trustees of the Cathedral of St John the Divine, courtesy of the Metropolitan Museum of Art

CHARLES II CUP DATED 1677, ENGRAVED WITH COAT OF ARMS—BRISTOL IMPALING IRONSIDE OF BOWL; COVER WITH HEREFORD IMPALING IRONSIDE. IT WAS RECENTLY PRESENTED TO THE CATHEDRAL BY KING GEORGE V

lost by being returned through the crucible to bullion as was the case during the late World War, when much later table plate was sent to the melting pot.

That in Elizabethan times the forms of domestic plate were limited has been discovered by collectors, equally with the Italian, who visited London at that time, and who described Cheapside as being as full of silversmiths' shops as all Milan, Rome and Florence, adding "their vessels were all salt-cellars, drinking cups and basins for the hands." The saltcellars were of course those large pieces known as "standing" salts dealing with which an article appeared in *International Studio* of January. But the majority of these important pieces are now cloistered in colleges and in the halls of the various London Livery companies; consequently but few will ever be numbered among our American collections. The Livery or as they are more commonly called, City companies of London, in most instances date back for several centuries, having formerly been

guilds formed by the masters of various trades and crafts for their own protection against abuses. Early in the last century these companies were some ninety in number, fifty of which maintained halls for meeting places. That their power is considerable is apparent from the fact that the members of Parliament for the City of London are selected by these liverymen, who also enjoy and exercise other irrevocable privileges.

Probably the greatest opportunity offered to connoisseurs of this country to procure some of the rarest specimens of early plate ever offered, was at the dispersal of the late Lord Swaythling's collection in 1924. And that this was readily and avidly seized is proved by the keen competition, as illustrated by the high prices which the various pieces then realized. From those heirlooms several of our important private collections were enriched to an extent which it is problematical will again occur: for from this one source we derived more pre-Restoration silver than had been acquired during



Collection of William Randolph Hearst

CROMWELLIAN COVER CUP WITH EMBOSSED DECORATIONS AND TERM HANDLES HALL-MARKED 1659



Courtesy of the Metropolitan Museum of Art

RAT-TAIL SPOON (1712) AND ONE WITH TRIFID HANDLE (1678). BELOW CANDLESNUFFER AND TRAY (1691) FROM COLLECTION OF MR. HEARST



many years previously. And that their importance cannot be over-estimated may be seen from the fact that in addition to two Elizabethan master salts and an example of the Charles I steeple covered type, a Cromwellian cylindrical spool salt with brackets together with other important Tudor and early Stuart pieces, then crossed the Atlantic to find their ultimate home in the New World.

Scarcity of plate antedating the Restoration is of course due to various causes, other than to the paucity in the variety of pieces of domestic plate then in use.

Primarily the disappearance of so much English plate occurred during and was due to the edacious demands of the Civil War of 1642-1647, when Royalists and Parliamentarians alike surrendered their family silver to support their forces. Not only did this struggle denude the country of its treasures but it resulted in a completely



Collection of William Randolph Hearst

SIR EDWARD COKE'S FLAGON-SHAPED TANKARDS HALL-MARKED 1597

new era appearing in the English silvercraft after the monarchy was restored. And with the return of Charles II came that increase in the usages of family plate and to the former few pieces were now added those styles which were introduced to England by French craftsmen. Thus from the latter part of the seventeenth century we find the appearance of wine cisterns and coolers, punch bowls, salvers, vases and ornaments, toilet sets, and other pieces previously almost unknown. In the silver of this period collectors will at times doubtless have noticed

decided tendency to restrict the amount of metal used. This, of course, was owing to the scarcity consequent upon the enormous amount of plate then in demand; and it is also due to the use of thin sheets that the heavy embossed work was adopted to afford an appearance of solidity. This use of thin silver, however, was only of



Collection of William Randolph Hearst



THIS COVER CUP IS AN EXAMPLE OF THE PIERCED AND EMBOSSED PLATE FOUND AFTER THE RESTORATION AND BEARS THE HALL-MARK FOR 1669. THE OTHER PIECE IS A LARGE SAND CASTER OF THE QUEEN ANNE PERIOD



Collection of William Randolph Hearst

TWO TYPES OF ELIZABETHAN STONEWARE OR TIGER JUGS, ONE SHOWING THE USE OF THE BAND CONNECTED TO THE FOOT BY VERTICAL STRAPS WITH EMBOSSED DECORATION, THE OTHER BEING TREATED WITH LOW EMBOSING

short duration for, some ten years after the luxury loving Charles returned, large quantities of silver were being brought to Europe from the Spanish colonies in South America. Toward the end of the century, therefore, there is apparent an increased massiveness and while the former ornamentation is still in evidence, there is an obvious moderation of its profuseness.

For some time during the late Stuart period various methods were adapted to conserving metal and in one of these we have an early form of pierced decoration, this being achieved by cutting out the plan of the embossed work or in other words removing those parts to which no ornamentation was applied. The metal so recovered was, of course, remelted and while examples of this work are rare they usually display considerable skill in that while of very thin metal they, nevertheless, afford the appearance of massiveness. And it might perhaps be mentioned to some advantage that this same heavy embossed work at times offers much temptation to the unscrupulous, especially in the case of cup stands. Naturally

where a cover cup is accompanied by its original stand a far greater value attaches to the two pieces than would be the case where the latter is lacking, which is so frequently the case; and instances are not unknown where a stand has been reproduced and embossed in a manner similar to the cup for which it is intended. But while this as a rule is cleverly executed a difference between

the workmanship is invariably observable when the two pieces are examined and compared. Again the spurious piece, of course, lacks the hall-mark, although in this much ingenuity is exercised by the modern workman, both in his compliance with the law and his endeavor to deceive a potential purchaser. He reproduces a punch which impresses the initials of the maker of the original piece and applies this to several different places on the reproduced stand, always being careful, however, to choose the embossed parts. In this way he attains a somewhat indistinct impression which may at first sight be mistaken for genuine hall-marks.

Of examples dating after the end of the seventeenth century



Collection of William Randolph Hearst

THE FRANCES JUG WHICH IS DATED 1580

there is a greater plenitude, albeit the last few years have brought an increasing scarcity, as these pieces are gathered in by collectors. And as is always the case the prices are in inverse ratio to the supply, nor does the proportion tend to decrease. Greater interest possibly attaches to the period of the high standard in that the pieces made from 1697-1720 represent the result of the enforcement of impractical legislators' theories upon a craft. This is evidenced in the change of the decoration applied to plate of this time and also in the increased weight, both these changes of course being ascribable to the increased ductility of the metal consequent upon the decrease in the amount of alloy. Several fine pieces of this period were acquired some years ago by Mrs. R. T. Crane of Chicago, while at present on loan from the Clearwater collection and from that of Mrs. John Henry Gibbons are various interesting pieces including a tankard made at Leeds in 1660.

It cannot be said of examples of pre-Georgian plate in our public museums that these are either numerous or representative, the authorities seeming rather to rely upon the generosity of private collectors. And of this generosity there is no frugality, such museums as the Metropolitan Museum of Art and the Boston Museum of Fine Arts at the present time exhibiting many examples of early English plate, the acquisition of which has entailed the expenditure of considerable time and the investment of large sums of money by the private owners. And in the use of the word "investment" we do so advisedly, for there are few branches of the art, of which the earlier examples have shown so consistent an enhancement in value as that of old silver.

This always increasing value has been discovered even by those,



Courtesy of the Metropolitan Museum of Art
COFFEE-POT DATED 1709



Courtesy of the Metropolitan Museum of Art
CYLINDRICAL DREDGER, 1720



Courtesy of Clearwater collection, Metropolitan Museum of Art
FLAT-TOP TANKARD, 1660

who, while not collectors, are possessors of one or two pieces of pre-Georgian plate, which have been handed down by succeeding generations. Particularly does this obtain in this country for frequently fine examples which, because of their familiarity to the owners are regarded as relics of an ancestor rather than as representative of any great monetary value, have been sold by their owners and found their way to our important collections. More often such heirlooms take the form of porringers, caudle cups or tankards, which, having been presented to the original owner, have for that reason been more carefully preserved. An instance of this occurred quite recently when a late Stuart porringer which had belonged to an American family for several centuries made its appearance in New York and was purchased at a price which astonished the then owner. Nor can there be but little doubt that there are yet numerous pieces of this early English plate in this country but of which, for lack of knowledge, the importance is unrecognized.

Frequently these are found bearing an engraved coat of arms or crest, this having been the custom with family plate from quite early eras and which in fact has remained to the present time. These curious devices found upon silver in this country have been of considerable assistance in establishing the ancestry of many of our prominent men: for obviously when the early settlers arrived it is natural to suppose that with the then limited means of communication the members who had emigrated to the New World soon lost touch with those people whom they had left in the country whence they came. Owing to the more frequent use of armorial bearings upon silver these curious emblems, which have not inaptly been described as the "short-hand of history," have assumed a

significance far in excess of their decorative qualities. The same use of heraldic insignia is found upon pieces made by our own silversmiths, obviously having been copied from those which appeared on English silver brought to this country by the early arrivals.

Doubtless our collections of early plate are apt to be enriched from those old heirlooms, the dispersal of which is prefaced in England by the significant words "by order of the court." So carefully are many of the family treasures of that country entailed that the present incumbents must be in financial straits before being permitted to dispose of any possessions attached to the estate. Nor can this permission be procured other than by application to the courts at whose discretion it may be granted but which is as often refused. Even when allowed the number of pieces selected is restricted to the minimum, for while the present representative of an old family may ostensibly be the possessor of magnificent silver and other works of art, actually he is but the lessee during his lifetime.

In this way the ancient English law of entail has to



Collection of William Randolph Hearst

SILVER-GILT CUP BY WILLIAUME, 1705

some extent indirectly operated in that country in a manner similar to those more modern enactments of European countries, prohibiting the exportation of certain works of art, and by which many have been prevented from leaving their present surroundings. And to those to whom the great baronial halls such as Arundel, Knole, and others are familiar, is also known that great wealth of art treasures still cloistered within the ofttime forbidding walls and protected by this almost irrevocable tradition. For in addition to the usual quantity of domestic silver other far more

rare examples of this art are in evidence, as is the case with the several pairs of silver fire-dogs as well as the platinum table and other pieces of this precious metal at Knole House.

Any suggestion that the supply of pre-Georgian or later silver is exhausted is entirely erroneous. Private collections unprotected by entail are in more instances than not disposed of at the death of the owner. Such a case was that of the late Sir Edward Marshall, eminent king's counsel, whose estate, sold at Christie's, included fifteen pieces of seventeenth century silver.



Collection of William Randolph Hearst

ALTHOUGH FOUR-PRONG FORKS WERE INTRODUCED IN THE LAST HALF OF THE SEVENTH CENTURY, THE THREE-PRONG TYPE PERSISTED, THESE HAVING BEEN MADE IN DUBLIN IN 1719 BY EDWARD BARRETT

A HIGH-COMB MORION FROM BRESCIA

BY WILLIAMS AYRSHIRE

THIS RARE EXAMPLE OF LATE SIXTEENTH CENTURY ARMOR REVEALS IN ITS
INTERRELATIONSHIP OF PARTS INTRINSIC BEAUTY OF FORM AS OF DECORATION

"I HAVE provided me a morion, for fear of a clap on the coxcomb," exclaims a character in *The Lover's Melancholy*, that fine old Elizabethan play by John Ford. Evidently by the end of the sixteenth century the morion, along with the cabasset, that pear-shaped headpiece with flatter brim and no comb, had become the typical infantry helmet in England as on the continent, for our museums contain excellent examples of Spanish, French, German and Italian morions. The origin of the morion—often it is spelled in sixteenth century English as "murrian"—is commonly supposed to be Spanish, and to have been imitated from the Moors. J. R. Planche is one authority for this derivation. In his book on *Helmets and Body Armor in Modern Warfare*, Bashford Dean presents a chart which suggests that the morion and the cabasset are the logical evolution of the *chapel-de-fer*, or *burganet*, of an earlier epoch.

At the Brummer Galleries in New York one may study a number of interesting sixteenth century helmets of this type, both the cabasset and the morion. Particularly interesting is a one-piece Brescian high-comb morion, which is reproduced in the accompanying color-plate. This Brescian morion, with its bowl covered with typical Renaissance arabesques applied in broad upright bands, immediately suggests comparison with that splendid French morion which came from the renowned collection of Prince Soltykov and is now in the Riggs collection of the Metropolitan Museum of Art. Another specimen of the same type, which has the same broad bands of Renaissance decoration, the same high comb, the same style of etched ornament, is to be studied in the Musée d'Artillerie in Paris. The Paris example is from northern Italy and it dates from 1580-90. The style of etching is supposed to reveal Germanic influence, according to Laking.

The rare piece at the Brummer Galleries, which is rightly described as a high-comb specimen, does not reveal any of that exaggerated height of comb which leads Brantôme to say of the French that they "*faisoient la crête par trop haute*." It is indeed high, but in splendid proportion to the rest of the morion and to the decorative composition. The magnificent leaf-voluted pattern of this comb, a pattern which terminates in wolf-heads and bird-bodies interlaced and perched upon branches, gives precisely that touch of proud martial pageantry that lifts this specimen out of the ordinary and makes of it a rare example of that class of lighter helmets—generally weighing not more than three pounds—which includes bassinets, certain burganets,

cabassets, iron-hats and iron-hat linings. Add to this magnificent crest the decoration of the bowl, with the flowered urn of the center, the winged putto-mask and acanthus volutes in interlaced "S" scrolls, and the border of trefoil volutes in running design; the series of rivets around the base of the skull, framed in brass designs, for the attachment of the lining strap; the interesting variation of the Bourbon design of the curved brim; and the original plume-holder at the base of the bowl, and one gains a more complete appreciation of this rare example of the Brescian armorer's craft.

Not only for the beauty of its decoration and the martial dignity of its design is this particular morion of special interest. It is typical of the historic helmet of the sixteenth century before the comb had been exaggerated into a mere showpiece. We read, for instance, that at a military review before Henri III some ten thousand engraved and gilded morions were worn by the soldiers; but we suspect that by this time the purely spectacular aspects of war were becoming of greater interest than military efficiency. For as the sixteenth century drew to its close, the combs of the morions became more and more exaggerated, even to the point of grotesquerie.

Perhaps the finest example of French craftsmanship exists in the morion made for Charles IX, now in the Galerie d'Apollon in the Louvre, admitted by experts to be the most sumptuous headpiece of its type in existence, revealing with its companion shield "the art of the armorer-sculptor in its most luxurious form." This is in gold and enamel, sculptured in relief, and bearing scarcely any relation to armor or warfare as such. More legitimate, from the point of view of the purist, is that splendid example in the British Museum which is attributed to Lucio Piccinino, dating from about 1550. This is admittedly about the finest helmet of its kind in existence.

The morion in the Brummer collection partakes of this intrinsic beauty, this interrelationship of parts and this subordination of purely decorative elements to the functional and military character of the headpiece. In this respect it is a splendid example of true armor, and not merely a pretext for a sculptor's or a decorator's virtuosity. Indeed this one-piece morion with its compact bowl, its implications of martial dignity and the efficiency of Renaissance warriors suggests that it might even have been used, despite the burnished brilliance of its steel, as an old book on *The Art of Cookery* tells us such helmets were at times used: "Their beef they often in their murrians stewed."



Courtesy of Joseph Brummer

A ONE-PIECE BRESCIAN HIGH-COMB HELMET

It is not difficult to determine the Italian origin of this morion of polished steel. Its origin is Brescia, the home of the skilled armorers of the late sixteenth century. This is a rare example of the one-piece type



Courtesy of Colonel Michael Friedsam

THE VIRGIN AND CHILD WITH ST. MONICA, ST. AUGUSTINE, ST. JOHN THE BAPTIST AND ST. NICHOLAS OF TOLENTINO

PAINTINGS BY GIOVANNI DI PAOLO IN AMERICA

BY HELEN COMSTOCK

THE SIENESE QUATTROCENTO HAS NO MORE INDIVIDUAL A FIGURE THAN THIS PAINTER, BY WHOM THERE ARE MORE THAN FORTY PAINTINGS IN THIS COUNTRY

THE number of paintings in America by Giovanni di Paolo has grown rapidly in recent years, being now over forty in contrast to the six which represented him here when Mr. Berenson published the second edition of his *Central Italian Painters* in 1909. Giovanni di Paolo was fortunate in possessing qualities both difficult and unprofitable of imitation—fortunate, that is, in regard to his posthumous reputation, for his identity is so well established that attributions to him to-day rest with more security than to those who in a more conventional fashion reflect their age. He was changeable in manner and fanciful in spirit; his style was uneven and did not contain those elements which lie in the main current uniting generation with generation. He borrowed from his contemporaries without imitating them, and

though strongly eclectic is isolated by his individuality. The spell which he exercises over those who come to know him lies in the degree to which he sums up contemporary influences in his own idiom. As he seems to have been a hard worker and lived until his eightieth year his paintings are numerous. The forty-one on record in this country almost equal the number in his native Siena and his name is frequently met in the other cities of Italy as well.

Very little is known of his life. His name appears on the guilds of Siena by 1423 and it is assumed that he was born about 1403. He died in 1482. The earliest date on any of his paintings is 1426, which is found on a *Virgin and Child with Angels* at Castelnuovo Berardenga, near Siena, from the collection of Signor Agostino Mucci. He was probably a pupil of Paolo di Gio-



Courtesy of Philip and Robert Leberman

THE EARLY WORK OF GIOVANNI DI PAOLO IS SEEN IN THIS PAINTING OF THE EXPULSION FROM THE GARDEN. THE FIGURE OF GOD POINTING TO THE EARTH AS MAN'S FUTURE HOME IS LIKE THE FRESCO IN THE CAMPO SANTO

vanni Fei and during the earlier part of his career was strongly under the influence of Sassetta. Some of his miniatures and certain pictures where he introduces plants and animals show a contact with Gentile da Fabriano. He was attracted by Florentine as well as Umbrian painting and the degree to which he strove for realism, as shown in some of his amazing experiments in perspective, proves his sympathy with the aims of such a painter as Paolo Uccello. In relation to Sienese painting he has other affiliations than with Sassetta, or rather he belongs with Sassetta to that second flowering of Sienese art which occurred after more than a half century's sterility. His companions in this included Taddeo di Bartolo, Sano di Pietro, Matteo di Giovanni and Nerroccio, all of whom remained within the tradition of the earlier period of Siena's glory as represented by Simone Martini and the Lorenzetti. This is equivalent to saying that they remained closer than their

Florentine contemporaries to the Byzantine source, that they were more interested in line than in form and volume, in spiritual meaning rather than aspect, in emotion than in action. Sienese painting by 1450 was a Gothic flower left blooming in Renaissance soil where it naturally could not long sustain itself. Sienese art would never stand with Florence and Venice in the splendid culmination of Italian painting, but while she remained true to her own instinct her art has something of the same spiritual grace with which the Virgin is glorified in the Cathedral of Chartres.

Giovanni di Paolo no doubt felt himself very much in touch with the latest developments in painting all over Italy. He may even have considered himself in the forefront of progress because he allowed himself to be influenced by the latest paintings of the time. He did not realize that he was not unfolding into the new ideas, but that he was simply reaching out from his Gothic

enclosure and drawing in what his curiosity rather than understanding prompted him to select. When he attempted to show distance in a landscape by means of his checker-board fields his pattern becomes almost abstract and he evidently does not see his error in some of his elaborate architectural settings where he paints both the top and under side of a roof. Never, however, did a painter make mistakes so aesthetically; he fails in his particular purpose, to be scientifically accurate, but achieves something rarer, the creation of a poetic imagery. When in his later and larger paintings he gave up the sweetly placid types of his earlier figures and endeavored to show more of the emotion of the moment in their features he is never farther from the realism which he no doubt intended. He has withdrawn more than ever into the Sienese ideal of revealing only the spirit. Although dramatic narrative is quite beyond him he sometimes rises to heights of dramatic dignity, as in the figure of the undaunted St. John in prison in Mr. Ryerson's group which is reproduced here, and in the *Raising of Lazarus* belonging to Mr. Henry G. Walters of Baltimore, where the mystery of the event communicates itself to a rare degree.

One of the paintings of Giovanni's early period in America is the *Expulsion from the Garden* in the Lehman collection in New York, formerly belonging to Camille Benoit of Paris. This is reproduced here. It has the brilliant color, the miniature-like perfection, the rhythmic line, particularly in the figures of Adam and Eve and the Angel, which are distinctive of the period in which he was most influenced by Sassetta. The group at the right, however, with its lively grace, is not derived from Sassetta but is quite peculiar to Giovanni himself. This same group appears in a painting from the Robert Benson collection in London, the *Expulsion* being shown at the left and the *Annunciation* at the right. The coloring is dominated by blue, which is the color in which the cherubim, accompanying the figure of God the Father, are necessarily painted. The design of the composition is taken from the Camp Santo at Pisa, where God is pointing to the world surrounded by spheres, as here,

as man's future home. The picture is beautifully executed and is especially representative of that animation which Giovanni was so often successful in imparting to his works.

Some of the Sassetta-like types of his earlier period are seen in the *Nativity* in the collection of Miss Helen Clay Frick. This painting once belonged to Mr. Carl W. Hamilton and was formerly in the collection of Lady Somers at Eastnor Castle, Ledbury, Hertfordshire.

During this period he was a vivid colorist and as his pictures are small and the compositions elaborate they have a bejeweled effect. Joseph wears a mantle of pure bright yellow over a blue robe, the Virgin is in a deep blue, and the women at the left in two tones of red, one with a mantle of olive brown. The angels are in red, gray and olive brown, surrounding the figure of God in blue. Above, the white walls of the city and the exquisitely painted sheep in their little pen where the shepherds hear the Annunciation of the angel show the fine perfection of which the artist is capable. There is a *Nativity* in the Vatican picture gallery in which the immediate foreground is similar to this, but the Annunciation to the shepherds is the only incident of the background.

Representing the period of about 1445 is the *Paradise* of the Metropolitan Museum which was formerly in the Palmieri-Nuti collection in Siena and was purchased by the Museum in 1906. It was shown in the exhibition of the masters of Sienese painting held in Siena in 1904. This unusually pleasing little painting is very close to one of Giovanni di Paolo's most famous works, the predella of the *Last Judgment* now in the Academy of Siena, painted

in 1445 for the chapel of the Guelf family in the Church of San Domenico. This *Last Judgment* shows on one side the representation of the joys of Paradise and on the other the departure of the condemned souls for Hades. The painting in the Metropolitan Museum no doubt formed part of a similar series.

The *Coronation of the Virgin* in the Lehman collection in New York, once in the Alphonse Kann collection, at once suggests the central panel showing the same subject



Courtesy of Philip and Robert Lehman

THE ANNUNCIATION OF THE ANGEL TO ZACHARIAS



Courtesy of Martin Ryerson

THE ENTRY OF ST. JOHN INTO THE DESERT AND ST. JOHN'S TESTIMONY TO CHRIST ARE THE FIRST TWO IN A SERIES OF SIX PANELS IN THE POSSESSION OF MR. RYERSON, ILLUSTRATING THE LIFE OF ST. JOHN THE BAPTIST

in the famous polyptych in the Church of San Andrea in Siena which was painted 1445. The Lehman Coronation shows more angel heads in the background, while the two angel musicians at San Andrea take their places in the adjoining panels instead of at the foot of the throne. The composition of the picture in New York is more elaborate and also more compact; it suggests that it was painted after the San Andrea polyptych, but very shortly after. The coloring, which is high in key, is exquisite. The throne of gray marble is covered with a crimson drapery on which golden pomegranates are brocaded. The Virgin wears a mantle of white and gold, lined with green, with folds that terminate in a succession of ripples whose even rhythm is saved from monotony by their delicacy. The mantle of Christ is of blue, bordered with gold and lined with green; the gown is of pale rose. This painting is a large one, measuring seventy inches at the point and being slightly over fifty inches in width. It is undoubtedly one of the finest

paintings by Giovanni in America and is worthy of representing the Sieneese tradition which had its source in Simone Martini.

One of the most interesting series ever painted by Giovanni di Paolo is to be found in Mr. Martin Ryerson's six panels illustrating the story of St. John the Baptist. These were formerly in the E. Aynard collection of Lyons which was dispersed in 1913. Four of them are shown here, representing St. John's entry into the desert, his testimony to Christ, St. John in prison, and Salome asking for the head of St. John. The series is completed by the beheading and Salome's presentation of the head to Herod. Interest in perspective has caused the painter to evolve his light and dark fields whose geometric precision of boundary destroys some of the reality he strives so hard to effect and produces instead an almost abstract design. While the spirit in which St. John sets forth is that of a youth on a holiday, the story as it progresses gathers considerable dramatic



Courtesy of Martin Ryerson

ST. JOHN IN PRISON AND SALOME DEMANDING THE HEAD OF ST. JOHN ARE COMPANIONS TO THE PANELS ON THE PRECEDING PAGE; THE SERIES IS COMPLETED WITH THE DECOLATION AND SALOME PRESENTING THE HEAD TO HEROD

force. St. John comforting his weeping disciples is a figure of manifest power, a strong nature unwavering in adversity. The compositions of this series are taken from the bas-reliefs of the baptismal font in the baptistry at Siena to which Jacopo della Quercia, Ghiberti and Donatello among others contributed. This font was completed about 1430. The second of Mr. Ryerson's pictures, showing the Baptist's testimony to Christ, is taken from Giovanni Turini's bas-relief of that subject, and Donatello's *Presentation of the Head of John the Baptist* has influenced him in the arrangement of the figures, including that of Salome, in the painting of Mr. Ryerson's series.

Regarding this series, the Lehman *Angel and Zacharias*, and two more paintings of the St. John cycle in the Provincial Museum at Münster (*The Birth of St. John* and *St. John Rebuking Herod*), a very interesting suggestion has been made by Giacomo de Nicola writing in the *Burlington Magazine* for August, 1918. The writer

believes that these are all part of an altar-ancona of which three paintings are missing, the arrangement placing the six Ryerson panels in the lower row and five with arched tops above. The supposed central panel, a portrait of St. John, would be larger than the rest, permitting only five in the upper row. In this proposed restoration, the author places first at the left above the *Annunciation of the Angel to Zacharias*, the painting in the Lehman collection, whose composition, it is interesting to note, goes back to the baptismal font and to the relief by Jacopo della Quercia. Next it he would place the panel of the birth of John the Baptist at Münster, which is derived from the relief by Giovanni di Turino. On the other side of the supposed lost portrait of John should come a *Baptism of Christ*, also lost, and after it, completing the upper row, *John Rebuking Herod*, at Münster, which is inspired by Ghiberti's relief at the same font. The *Zacharias and the Angel* and the two Münster panels are of the same size and come from



Courtesy of Philip and Robert Lehman

THE COMPOSITION OF THIS VERY BEAUTIFUL CORONATION OF THE VIRGIN IS CLOSELY RELATED TO THE CENTER PANEL OF THE POLYPTYCH BY THE ARTIST IN THE CHURCH OF SAN ANDREA IN SIENA WHICH WAS PAINTED IN 1445

the same collection, that of Prince Santangelo of Naples. Professor Schubring states that the Münster panels—and this would therefore apply to the Lehman *Zacharias and the Angel*—were done about 1450 for the reason that the architecture of the panels shows a familiarity with the work of Domenico di Bartolo, Priamo della Quercia and Vecchietta in the Spedale at Siena,

which would necessarily place the painting later than 1443, when their work was being done.

Another of the more important works by Giovanni di Paolo in America is Colonel Friedsam's polyptych showing the Virgin with St. Monica; St. Augustine, St. John the Baptist and St. Nicholas of Tolentino. The squared-off ends of these panels suggest that they



Courtesy of Helen Clay Frick

THE BRILLIANT COLORING AND SASSETTA-LIKE TYPES OF THIS NATIVITY ARE TYPICAL OF THE ARTIST'S EARLIER PERIOD; THIS PAINTING FORMERLY BELONGED TO LADY SOMERS AT EASTNOR CASTLE, LEDBURY, HERTFORDSHIRE

originally terminated in triangular points containing half length figures of saints after the manner of another polyptych by this artist in the Cathedral of St. John the Divine. Colonel Friedsam's polyptych comes from the collection of Count Tommasi-Aleotti of Arezzo. It is signed *Opus Johannes, MCCCCLIII* on the central panel. The year 1454 stands for his middle period, when

the earlier influence from Sassetta was no longer dominant and when he was watching his contemporaries, particularly Sano di Pietro, with evident interest. This is more plainly disclosed in the types of the Madonna and St. Monica than in the masculine figures, particularly the St. John, whose emaciated countenance he tried so often to characterize vividly that he created a

St. John type distinctly his own. A later development of his interest in presenting character is seen here in the *St. Ambrose* in the collection of Arthur and Alice Sachs, which is probably a fragment from one of his larger altar-pieces. While this is not characterization in the ordinary sense, it attempts, and succeeds, in the personification of piety and graciousness of spirit, so that he indicates the spirit of the life of the saint rather than his physical likeness.

Paintings by Giovanni di Paolo in America which are not reproduced here are mentioned in the following paragraphs with those in public collections given first. The Jarves collection at Yale University has the two which first came to this country. One is a painting of St. Catherine pleading with Pope Gregory XI for his return to Italy from Avignon, which was part of a predella. The other, showing the martyrdom of a bishop, has by some authorities been considered the work of Giovanni di Paolo, although Dr. Sirén, in his catalogue of the collection, gives it to Sano di Pietro.

In the Fogg Museum at Cambridge there is a half length of St. John the Baptist having a finely wrought star-shaped halo on the gold background of the picture which was done in the artist's later period when, with his exaggerated facial expressions, he attempted to indicate intensity of feeling. This painting came to the Museum through Mr. Paul Sachs. There is also a half length of St. Catherine of Siena in this collection.

The John C. Johnson collection in Philadelphia has a painting of shipwrecked mariners to whom a saint is appearing in the sky which, although childish naïve, shows the artist's serious interest in realism in the indication of light on the water at the horizon. Although this is a picture of a storm the whole seems frozen to

solidity and the sails and spars which fly through the air are suspended immovably in space. This painting was no doubt ordered in fulfillment of a vow in return for delivery from the disaster and the saint who has granted his protection to the mariners seems to be, from the lily which he holds, either St. Dominic or St. Anthony of Padua. This painting comes from the Palmieri-Nuti collection in Siena and was included in the exhibition of Siennese masters in 1904. The other painting in the Johnson collection is a *Christ on the Way to Calvary*,

interesting rather for the architectural background than the figures, which are meaningless or border on the ridiculous.

In the Gardner Museum in Boston the artist's later period is represented by a painting of Christ among the Doctors. The Renaissance architecture and the rather broadly painted figures, who have a certain roughness in contrast to the earlier figures with their miniature-like perfection, place this probably around 1460. The Metropolitan Museum has, besides the Paradise picture which has already been mentioned, a large painting of Saints Matthew and Francis.

The Cathedral of St. John the Divine has an interesting polyptych by Giovanni di Paolo which was acquired by the bequest of the late Dr. Nevin in 1906 under an attribution to Orcagna. The work was identified and published for the first time as by Giovanni

di Paolo by George Harold Edgell in *Art Studies* for 1925. While this polyptych is badly damaged the painting seems not to have been touched by a restorer. The types of the saints who here accompany the Virgin and Child are found in the big polyptych in the Church of San Andrea in Siena which Giovanni di Paolo painted in 1445.

A series of four predella paintings of the St. John the



Courtesy of Arthur and Alice Sachs

ST. AMBROSE, FROM A LARGE ALTAR PAINTING; LATER PERIOD



Courtesy of the Metropolitan Museum

THIS PANEL DEVOTED TO THE JOYS OF PARADISE PROBABLY HAD A COMPANION SHOWING THE FATE OF THE CONDEMNED SOULS, LIKE THE PREDELLA OF THE LAST JUDGMENT, BY GIOVANNI DI PAOLO, IN THE ACADEMY AT SIENA

Baptist story which were at one time in the collection of Mr. Charles Butler of London have passed into the Morgan collection. The panel showing St. John's entry into the desert has a panel with a long-stemmed rose on either side showing the love of flower motifs which connects this painter with Gentile da Fabriano.

The paintings of Giovanni di Paolo in private collections outside of New York include, besides the six in Mr. Ryerson's possession in Chicago, four very fine predella paintings in the collection of Mr. Henry G.

Walters in Baltimore. These, which are the *Raising of Lazarus*, *Christ on the Way to Calvary*, the *Deposition* and *Entombment* from the Palazzo Saracini in Siena, refute the statement which is often made about this painter that he lacks dramatic power. Against a background bare of architectural elaborations and formed only of those flame-like points of rocks which were the convention of Byzantium, he lets his figures communicate the significance of these events. His generally lyric

(Continued on page 82)

CROLIUS AND EARLY AMERICAN STONEWARE

BY MALCOLM VAUGHAN

THIS EARLIEST OF POTTERY MADE IN THE COLONIES DISPLAYS GOOD
TASTE IN ALL ITS ELEMENTS—SHAPE, COLOR AND DECORATION

CROLIUS pottery has long been honored as the earliest stoneware made in the American colonies. No less an authority than the late William Atlee Barber gave it this eminence. Within the last twelvemonth, as a result of the brilliant researches of two antiquarians, Dr. John E. Stillwell and John Spargo, its history has been rewritten and its rank somewhat redefined. Though the rarity and value of the pottery remain untouched, it has been found that many cherished examples must now be given a date much later than was formerly attributed them.

A sturdy, peasant-like crockery made for household use, Crolius ware is simple in shape, often single in color, occasionally decorated. For collectors its charm is its quaintly awkward grace and its connection with early American trade. Unadorned domestic jars, jugs and pitchers are typical, their light blue, gray or brown surfaces highly glazed. Some of these Crolius vessels were marked for special use, as may be verified from a specimen in the museum of the New York Historical Society, "which a joyous if illiterate potter has inscribed for 'PLUMBS'." Exceptional pieces are decorated with ingenuous designs of leaves and flowers, or with applied ornaments. An amusing series of toy pitchers, one or two inches high, were also manufactured. The makers seem never to have attempted beauty of color, line or form. Indeed, their purpose was to produce for the colonial home essentially practical and durable utensils. So successfully did they accomplish their purpose that by the time of the Revolution this pottery had become sufficiently popular throughout the colonies to keep the kilns running despite commercial stresses of war. Crolius ware proved

also marketable abroad; its makers, who were among our earliest exporters, were later able to boast that "for one hundred years you could not sail to any port of the world without finding there some stone mug or jug bearing the Crolius stamp."

During four generations of the Crolius family, ten of its members worked at potting. Their genealogy and biography have been succinctly presented in Dr. Stillwell's monograph in the Bulletin of the New York Historical Society, July, 1926, which further describes for us the processes of manufacture: "They were shaped on the revolving wheel with tools aiding the thumb and the forefinger; the handles and spouts were moulded separately, and in flaring or bulbous pieces the upper and lower sections were made apart and then joined. This accomplished they were allowed to dry and were in turn baked, painted with color, glazed and re-baked. The colors used were necessarily earthen or metallic. The blues were derived from cobalt, the blacks from iron, platinum, antimony and nickel, the whites from arsenic and tin and the browns from lead, manganese, iron and antimony."



Courtesy of Old China

EARLIEST DATED EXAMPLE OF CROLIUS WARE KNOWN

A few lovers of pottery are fortunate enough to possess, among their prizes, pieces of seventeenth century German or English stoneware that have been found in the colonies in aboriginal graves of the period; from which fact it is naturally assumed that they were used in barter with the Indians and therefore that they were brought to this country by the earlier settlers. To-day they are treasured not only because of this association but also because they may have helped to inspire the first American potter. No one knows definitely who this

earliest potter was, though several names are given the laurel. According to the best tradition, as early as the middle of the seventeenth century one or more potters were busy in New Amsterdam; and it is possible that some of their works now rest unidentified among specimens upon the shelves of collectors. "At least as early as 1684," says the most modern authority, "there was a pottery at or near Burlington, New Jersey, the proprietor and founder, Dr. John Coxe. There are no known examples extant, but in all probability the output was a white stoneware, of fine texture, salt glazed, resembling the admirable white salt glazed ware produced in England by John Dwight," according to John Spargo in his *Early American Pottery and China*. Dr. Coxe was a Londoner. No evidence having as yet appeared that he ever visited these shores, he should of course be ranked as a foreign investor and not as a native colonial craftsman.

On the roll of those made freemen of New York City in March, 1729, appears one "William Crolyas, Potter." This William Crolyas, or Crolius, was the original creator of the pottery that was within a century to carry his name round the world. He was born near Coblenz about 1700; came to New York in 1718; and was married about 1726 to Veronica Corselius, whose sister was at that time or shortly thereafter the wife of John Remmey. It was this John Remmey who, about 1735, started in New York City a stoneware factory which was to be long continued by his descendants. His son, John Remmey II, is listed in the Directory of New York, 1794, as a potter.



Courtesy of the Pennsylvania Museum

LATE REMMEY; BLUE BANDS, WAVE-LINE SURFACE

Baker's Hill, near the Collect Pond and not far from the site of the old City Hall, is interestingly charted. Among three designated plots one bears the legend "Corselius Pottery" and the other two, almost side by side, are inscribed "Remmey and Crolius Pottery."

Solely on the evidence of this map, the original of which, drawn by David Grim, is now owned by the New York Historical Society, it has been heretofore generally believed that the brothers-in-law, John Remmey and William Crolius were partners in the stoneware business. Such evidence is too slight a thread on which to weave anything but fantasy. Nothing more is proved than that the properties of the Crolius, Remmey and Corselius families were probably contiguous. Another old map, of Collect Pond, drawn by Hutching and published in 1846 but presenting this same neighborhood as it was in 1793, shows only two plots on Potter's Hill. They are distinctly separate; and though they are not designated we may suppose them to be our potteries.

If William Crolius was producing hard crockery when in 1729 he was described on the roll of free-



Courtesy of the Pennsylvania Museum

GRAY SALT GLAZE REMMEY JUG, BLUE FLORAL DECORATIONS



Courtesy of the New York Historical Society

JUG MADE BY CLARKSON CROLIUS, JR., WHO CONTINUED THE POTTERY BEGUN BY HIS COLONIAL ANCESTOR. THE DECORATION IS IN DEEP BROWN AGAINST A DARK BROWN BODY AND HAS BECOME FORMALIZED IN ITS DESIGN

men as a potter, then to him belongs the credit of having been the first native colonial stoneware-maker of whom any sound record remains. But no examples of his work have as yet been authenticated; "time, the destroyer, has removed that which was meant to be indestructible." We can but conjecture that it perhaps resembled the Crolius ware of later date. His factory seems to have prospered; for one of his sons, John, who later attained to civic prominence and must have been a man of substance, deemed it an industry worthy of his chief attention. Examples of the ware dating from

the period of this John Crolius are also unknown among collectors, though some specimens must surely still exist. Clarkson Crolius, one of John's sons, comes next upon the scene. He was a man of unusual business acumen and of large political power; as Grand Sachem of the Tammany Society he laid the cornerstone, May 13, 1811, of Tammany Hall. Under him the industry achieved considerable expansion. He was born in 1773, just previous to the breaking out of the war of independence. Lossing, historian, says: "His grandfather established the first stoneware manufactory in the colonies."



Courtesy of the New York Historical Society

DECORATED WITH A SEA-BLUE BIRD AGAINST A FOG-BLUE BODY, THIS JAR BY CLARKSON CROLIUS, JR., HAS A DELIGHTFUL PEASANT-LIKE QUALITY. ON THE OPPOSITE SIDE APPEARS A CONVENTIONALIZED SPRAY OF FLOWERS

Here illustrated is the earliest known specimen of Crolius ware, a stout, old-fashioned pitcher. It bears the informative inscription:

N. Y. Feb. 17th, 1798

M'd by

Mr. Clarkson Crolius

Its body is a rich brown and its decorations are painted in blue under the characteristic high glaze. A conventionalized design of flowers surrounds the spreading base of the spout and, below the shoulder, joins a spray of leaves. Beneath the two short handles are small leaf-

sprays. The pitcher is nearly twelve inches high and measures at its greatest girth, twenty-six inches. Few pieces of Crolius are believed to have been so elaborate.

In the museum of the New York Historical Society is the most ornate piece of Crolius known. It is here illustrated: a tea-pot eleven inches high, if we include the lid which has an erect squirrel finial. The body is light brown; the lips of the spout are sharp; the decoration is excessive and consists of a design of separately cast and applied ornaments in a leaf-and-flower motive. Near its handle, "Crolius, 67 Bayard Street, N. Y." is

stamped. "As this was the residence and manufactory of Clarkson Crolius between 1817 and 1837 it could not have been made prior to the year 1817," Dr. Stillwell states in his monograph.

Usually the ware was severely simple though no extant pieces possess the fineness of art, yet all the known examples attain that virtuous distinction which comes from thoroughly sound and competent craftsmanship. Much of our early pottery is rather rude. Crolius, however, displays good taste in all its elements—shape, color and decoration. Two methods of decoration were generally employed. On the earlier pieces the design was loosely painted with a loaded brush. On the later pieces the outlines of the design were neatly incised before the painting was added and the painting was more careful. Specimens of the latter sort may be seen in the illustrations of two recent accessions at the New York Historical Society. Each of these jugs is approximately two feet tall and the soft, gentle color of each shows a wide variation of hues within the given tone.

One is a December brown with an incised flower-spray of deeper brown on a bulging shoulder; the other is fog-blue, with a deeper blue flower-spray on the obverse and an amusing blue bird on the reverse. The spirit of these designs is no longer ingenuous but formal. They announce that self-consciousness had reached the Crolius works.

Sometime before the death of Clarkson Crolius he was succeeded at the pottery by his son, Clarkson II, the last important maker of Crolius stoneware, who died without issue in 1887, leaving to a nephew a business already diminished by the competition of cheap glass and tin receptacles. Mr. Spargo writes: "it is indistinguishable in the absence of dates on individual pieces, whether 'C. Crolius, Manufacturer, New York,' is father or son." Numerous examples extant are so marked, and collectors who possess them are of course prone to attribute them to the earlier rather than the later date. Under expert study a difference in style or in physical constituents may ultimately be discovered.



Courtesy of the New York Historical Society

THREE EARLY EXAMPLES OF CROLIUS POTTERY: A PANTRY JAR FOR PRESERVED PLUMS, A SMALL BUTTER-CHURN AND A BROWN TEA-POT WITH SQUIRREL FINIAL. THE LATTER IS THE MOST ORNATE PIECE OF CROLIUS KNOWN

MEDIÆVAL AND RENAISSANCE BANNERS

BY G. GORDON TYRWHITT

FROM THE EMBLEMS WHICH FIRST APPEARED ON SHIELDS AND SURCOATS AND
LATER ON THEIR BANNERS CAME THE COATS OF ARMS OF ANCIENT FAMILIES

ALTHOUGH perhaps the interest in armor has perforce to be restricted owing to the necessarily suitable surroundings and background, this branch of the ancient arts has of recent years attracted an ever increasing attention from the curators of our public museums and our private collectors alike. And in view of the many splendid examples with which this country is at various times being enriched and the historical associations connected with individual specimens, it is by no means surprising that the number of collectors of these relics of the early monarchs and their knightly followers is continually being augmented. But while the actual armor has survived, many of the appurtenances, owing to their greater perishability, have been lost to posterity. This particularly applies to those much coveted banners, which to the knights of old were the sovereign mark of personal prowess. And many of these emblems, now oftentimes merely pieces of tattered silk, are found accompanying our present day collections of armor and of which, too, many fine examples are preserved at West Point and Governors Island, in our museums, and as wall decorations in Italian and Spanish rooms. These same banners equally symbolize a tradition which has remained throughout all the ages in the armorial bearings found in connection with illustrious families.

That the adoption of an emblem as a means to distinguish different clans and even families dates from the earliest antiquity may be surmised from the fact that such were used by the tribes of Israel in a form which later developed to the banners borne by knights in mediæval times and after. The conference of the various

devices upon the different tribes would seem to have been made in the blessings of the forty-ninth chapter of Genesis, while direct reference is made to their use in the second chapter of Numbers in the instruction that every man must "pitch his own standard with the ensign of his father's house." These ensigns, however, were probably crudely formed tokens placed on a staff rather than those embroidered on the textile banners of

centuries later and with which we associate the term to-day. And the more elaborate insignia of the later Greeks, Romans and other advanced nations conform to the same tradition as do the totemic emblems of the North West American Indian.

Possibly it was with the Romans that these ensigns first assumed that more personal importance with which they were regarded in their relationship to social prominence, for by these people they were only permitted to the *nobiles* or patrician as a means of distinguishing these families from the *ignobiles* or plebeian. And that this distinction was later extended to public men among the Romans is

evidenced in the historical records of 336 B.C., after which time the descendants of those who had filled the position of magistrate were allowed to inherit the *jus imagium* or right to have images of their ancestors, these frequently taking the form of an intaglio on a ring. But even if this has a direct bearing upon the use of insignia on banners, the adoption of the latter would rather seem to have been derived from the *arma gentilitia*, the custom of depicting some distinctive emblem on the shield and surcoat, from the latter of which we have, of course, obtained the phrase "coat of arms," the surcoat being a textile garment worn over the armor.



Courtesy of the American Art Association

STAR AND EMBLEM OF THE CONTRADA OF OUDA, SIXTEENTH CENTURY



Courtesy of P. W. French and Company

ITALIAN PONTIFICAL BANNERS IN SOME INSTANCES BEAR THE INSIGNIA OF THE POPE WITH EMBLEMS OF A RELIGIOUS CHARACTER, THESE APPEARING IN A MORE SUBDUED MANNER THAN THOSE OF SECULAR PROVENANCE



Courtesy of P. W. French and Company

THAT INFLUENCE WHICH THE MOORS IMPRESSED UPON THE DECORATIVE ARTS OF SPAIN IS APPARENT IN THE BANNERS EVEN AS LATE AS THE RENAISSANCE, BEING STRIKINGLY EVIDENT IN THE EXAMPLE ILLUSTRATED



Courtesy of the Metropolitan Museum of Art

SIXTEENTH CENTURY ITALIAN BANNER WITH INSIGNIA OF POPE LEO

It is doubtful, however, whether this badge assumed any great significance as armorial or heraldic arms until well into the twelfth century, when it would seem to have appeared on banners at the First Crusade, that of Richard I bearing a red dragon. And from then on we find the institution of the title of banneret, a rank above that of knight and which conferred the right to carry a banner in place of the pennon borne by knights. Nor in passing is it without much interest to mention that the title of knight banneret was a far greater honor than that of knight baronet, with which it is so often erroneously associated. Further the right to carry a banner was not acquired with that ease, which attends the application of a knight baronet's title to a commoner. For while the latter, like that of the derided Order of the British Empire, may be conferred for no better reason than the successful assembling of wealth from commercial pursuits, that of banneret was only bestowed by the sovereign while on the field of battle in recognition of some valorous deed. And that this tradition was always rigidly upheld is instanced by the investiture in 1764 of General

Sir William Erskine. Although this knight had distinguished himself at the battle of Emsdorff, and although George III conferred on him the coveted title of banneret, his right to the honor was never recognized owing to the fact that the ceremony was carried out in Hyde Park and not on the battle field.

If to-day we are apt to regard standards, banners and pennons merely as flags, actually each has an entirely different significance. The standard, which varied in size according to the importance of the owner, was the rallying point for the overlord's retainers, banners being borne by the lesser nobility and by the bannerets while pennons were attached to the lances of the knights. Thus each leader bore a banner on which some device appeared to distinguish him to his followers

who at a time of danger immediately rallied to this cherished emblem, for while a man might flee from a standard, the banners and pennons were protected at any cost. It is probable, however, that at different eras since they were first used banners have varied somewhat in size and shape, the earlier examples usually being quadrilateral, while many of the later pieces are found with the depth exceeding the width, or in other words the hoist greater than the fly. The suggestion made by some early writers that the variation in size was intended to designate difference in the rank of the owner must, however, remain in some doubt, for the inference is that the right to bear a banner having been conferred by a sovereign in all cases as a reward for valor, we might safely surmise that no invidious distinction would be made among those whose actions had merited this high honor.

This latter contention is also upheld by the accounts of the ceremony of investiture when a knight was raised to the rank of banneret. As has been said the knight was permitted to bear a pennon or small flag with two swallow-tail points attached to his lance, similar to that which



Courtesy of the Metropolitan Museum of Art

EARLY SEVENTEENTH CENTURY SPANISH



Courtesy of the Metropolitan Museum of Art

FOURTEENTH CENTURY BYZANTINE BANNER

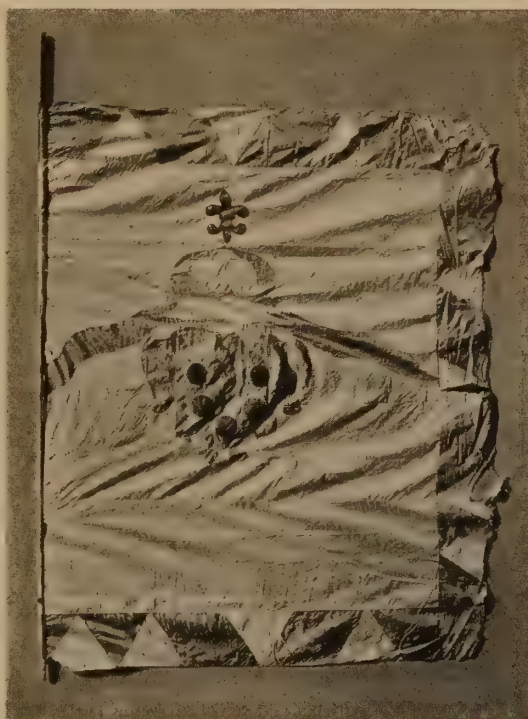
is yet carried by lancer regiments in Europe to the present time. When in the days of chivalry a knight was deserving of the higher rank he was summoned before the king who stood by the royal standard on the field of battle, and the sovereign taking the knight's lance would cut or tear off the projecting points from the pennon, thus leaving a form similar to a miniature banner. And this relic remained the certificate of the newly created banneret to his right to the title. And it was from this that banners assumed their rectangular shape. Another type of banner was that known as the gonfalon which appears more frequently in the Continental countries, this taking the form of a square pennon bearing a device and to which several streamers were attached. In place of being fastened to a shaft, however, it was placed in a frame and so fixed to the lance as to allow it to veer with the wind in the same manner as a weather vane.

That the use of banners probably originated in connection with martial pursuits must of course be admitted, but that they were equally used in connection with ecclesiastical ritual and even secular ceremonies is apparent from the many beautiful pieces which are still preserved among ancient liturgical emblems, and the curious examples which are reminiscent of the former power of the early trading companies and guilds. From the point of view of romance and historical associations those which bear the armor of the knights of ancient families are of course of interest to collectors. But as examples of artistic achievement those of ecclesiastical provenance far surpass the more simple pieces which formerly designated a military leader. In addition to those which have survived and which every early church used during the Rogation and other holy days, many religious buildings contain military banners which were placed there as tokens of victories. For while these trophies captured from enemies in battle were formerly placed on the tombs of victorious leaders at their death, this was later super-



Courtesy of the Metropolitan Museum of Art

THE SMIEROWSKI ARMS ON A BANNER OF THE SIXTEENTH CENTURY



Courtesy of the Metropolitan Museum of Art

MEDICI ARMS OF SEVENTEENTH CENTURY



Courtesy of the Metropolitan Museum of Art

SEVENTEENTH CENTURY FRENCH BANNER

seded by that of draping the walls of churches and public buildings, a custom which survived to comparatively modern times.

Another distinct characteristic observable in ecclesiastical banners is the fact that the supporting staves are usually sectional, the separate pieces being joined by means of wrests or as we know them to-day, screws. Similarly while a military banner was usually attached to the lance those used in churches are suspended by means of a yard or transverse piece, while the finial of the staff takes the form of a cross or the image of a saint. Again, although in rare instances a church piece may bear the personal insignia of a Pope or other high church dignitary, banners connected with religious ceremonies are more often pictorial of a religious incident or figures symbolical of theology. And at the funeral of any prominent personage these were carried in the procession together with those bearing the arms, badges, quarterings and supporters of the dead person's family. Thus at the burial of the eldest son of Henry VII an ecclesiastical banner was placed at each corner of the bier, these bearing emblems of the Trinity,

the Virgin Mary, the Passion and one of St. George. Religious institutions, nevertheless, frequently displayed banners with heraldic devices when the chief personage was a lord temporal and thus entitled to assume leadership of fighting men. And early monarchs were frequently accompanied by banners of various saints in addition to their standard. Similarly in mediæval times it was no uncommon occurrence for banners of religious significance to be borne to the battle field by friars.

Gradually the field of the banner with its accompanying armory came to be used more in a pictorial manner, the staff being supported by an heraldic figure or animal. Thence to the later coat of arms more familiar at the present time was merely a matter of adaptation. The field upon which the various charges and bearings appear assumed the shape of the shield, and while the supporters are usually depicted flanking the escutcheon, in occasional instances they are also accompanied by banners. Surmounting the shield was a coronet of the type which the rank of the holder permitted him to bear, while above this was placed the crest, derived of course from the emblem worn on the helmet. With the armorial field of peeresses' bearings, the shield was lozenge shape surmounted by a coronet but lacking the crest, and in the shape of these escutcheons we have a decidedly closer relationship to banners. In tracing the various heraldic animals it is curious to note that the most important are of Hebraic origin. This is particularly noticeable with the lion, which was that adopted by the House of Judah, while the bull, part of the insignia of Joseph's tribe and the Kingdom of Israel, is almost equally in evidence as supporters to early armorial bearings. And in connection with the use of the bull it is perhaps well to mention that this sometimes appears in its natural form although more frequently as the heraldic unicorn, as is the case with the British royal arms.

Although seldom coming within the range of a collector's activities the banners which were carried by the various guilds and companies of the Middle Ages, and

in fact retained to the present time, are of considerable interest as manifesting the universal significance attached to these emblems. And even if varied in form similar usages are perpetuated to-day in the badges connected with the uniforms of different regiments and those of commercial and public organizations. In France there still survive the black banner of the candlemakers of Bayeaux, with three white candles on its sable field, and that of the silversmiths of Ypres with its gold flagon and two gold buckles on a red field. And there too even the lawyers have their ceremonial insignia, although the fact of this varying in different towns tends towards a somewhat cryptic significance. For instance, while the legal fraternity of Loudon adopted a banner with a large eye, their brethren in Laval display three golden mouths. And in London we find similarly curious emblems on the banners of the ancient City companies, as for example the three boiled eggs of the salters, the dolphin and crowned fishes of the fishmongers, the iron spade of the gardeners, the three casks of the vintners, and the many others used by the different guilds, but all of which are still retained both in the original banners and in the coats of arms.

In time of course the banner acquired a more or less decorative use, although it is one of the very few institutions of the Middle Ages which still possesses its basic traditions. In

Spain it was largely used as a decorative medium to the balconies on gala days, and this too has been retained in our use of flags at times of public celebrations. And it is to Spain and Italy that we must look for the finer artistic work with which many of the early pieces are embellished. In some examples miniature paintings are embodied in the actual banner, while in every case the embroidery by which the ornamental borders and emblems are accomplished, invariably displays a far greater technique than is found in other countries. Spain of course even as late as the Renaissance exhibits the influence of her former Arab governors in the manner of the different ornaments which appear on the banners of that time, and although she interpreted the classic motifs with great skill they are never entirely



Courtesy of P. W. French and Company
SPANISH BANNER WITH PAINTED MINIATURE

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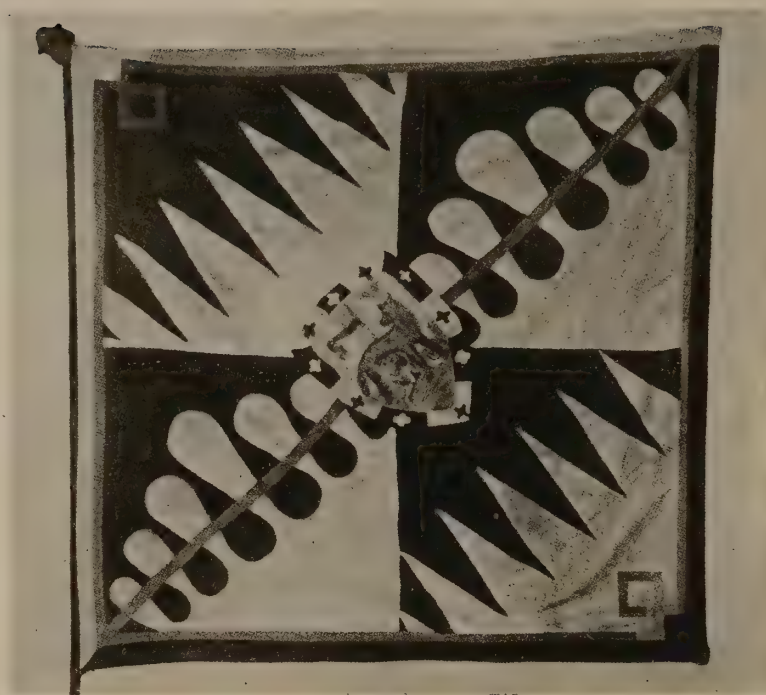


Courtesy of P. W. French and Company

THIS ITALIAN ECCLESIASTICAL BANNER, WHICH BEARS THE ALTIERI COAT OF ARMS ILLUSTRATES THE PERFECT TECHNIQUE IN THE DESIGNING AND APPLICATION OF THE EMBROIDERY, THIS FORMING AN ORNAMENTAL FRAME FOR THE INSIGNIA WHICH WAS LIKEWISE EMBROIDERED. IN THE PRESENT INSTANCE THE COLOR OF THE GROUND FABRIC IS A RICH CORAL, EXAMPLES OF WHICH BUT RARELY OCCUR. THE USE OF SECULAR HERALDIC DEVICES UPON RELIGIOUS BANNERS WAS PERMISSIBLE WHERE THE CHIEF DIGNITARY OF AN INSTITUTION WAS ALSO A LORD TEMPORAL.

free from her earlier Moorish designs. On banners this more often than not appears in the form of an applied medallion enclosing the coat of arms, but which with the splendid gold borders typifies that craftsmanship which marks the finer work of Old Spain.

Another usage reminiscent of banners is in connection with those curious old hanging signs which are still to be found, not only on inns but on private dwellings and commercial institutions throughout Europe. And if to-day these are but one of the many mediums for advertising, time was when such were the means of that identification which is to-day represented by house numbers. At the present time on various London streets, particularly on Lombard Street, many remain to recall the enactment of Charles I permitting the citizens "to expose and hang signs for the better finding out of such citizens' dwellings." And



Courtesy of the American Art Association

EMBLEM OF THE CONTRADA OF LUPA; SIENESE SIXTEENTH CENTURY

such as that of Minerva, the Phoenix and others used by various insurance companies are similarly found in the form of a metal badge fastened to buildings insured by the respective underwriters. After the great fire hanging signs were largely superseded by those of stone built into the fronts of houses, although in some instances they were painted on boards and suspended.

It is a noteworthy fact that the traditional separate use of standards, banners, and pennons in their relation to military ceremonials would almost seem to have been more carefully preserved and perpetuated in our own country: for the standard is represented by that borne by the color-bearer and carried before each unit, while the banners more or less in their original form, together with the pennons, occupies its position of relative importance. And as in ancient times our officers are identified by their respective emblems.



Courtesy of the American Art Museum

AN EARLY ILLUSTRATION OF VARIOUS PERSONAGES WITH ATTENDANTS AND BANNERS. THE FACT THAT THE BANNER IS OUT OF PROPORTION IS APPARENT FROM ITS BEING ON A SHORT STAFF AND HELD IN ONE HAND

SCOTTISH PORTRAIT-PAINTERS BEFORE RAEBURN

BY W. G. BLAIKIE MURDOCH

SIR HENRY RAE BURN WITHOUT TRAVELING FROM HIS COUNTRY HAD OPPORTUNITY TO STUDY PAINTINGS WHICH SHOWED SKILL IN CHARACTERIZATION

IT is a big mistake which is widely made with regard to Raeburn. People are prone to suppose that he was a complete novelty in Scotland; and they seem to forget that it is not nature's way to bring about suddenly the creation of a great artist. It is her usual if not invariable mode to arrive by slow degrees at such triumph. Whence in general a fine master is comparable to a specially beautiful crop of blossoms in a garden which, having long received the boon of sunshine and rain, has yielded flowers and again flowers, ere at length it gave birth to those of exceptional beauty. Only a little while ago, there was a tendency to ascribe nearly all rare Spanish paintings to Velasquez; nowadays, conversely, it is well recognized that numerous Spaniards plied the brush grandly before that giant. When will the world pay a similar compliment to Scotland and give homage to the many able portrait-painters who worked there far prior to the coming of Raeburn?

Towards the eighth century there grew fine in Ireland the illumination of sacred manuscripts, notably the world-famous *Book of Kells*. And ere this was wrought Irish Christian missionaries had come to Scotland, so that before the ninth century was over she too was embellishing hieratic volumes. In the eleven-hundreds, and following cycle, the little northern land had to battle desperately against the onslaughts of England. And it was out of this long fight with the southern foe that there came the Franco-Scottish alliance. Early in the fifteenth century, when the French poet, Alain Chartier, visited Scotland, he extolled enthusiastically the league. And about this time, Scotland commenced to export large quantities of wool to the Low Countries where the commodity was in huge demand for tapestries. Thus it came about that, whereas England at this epoch was ceaselessly at war with her continental neigh-

bors, Scotland in contrast had copious opportunity of learning from realms overseas. And therein lies the prime reason of the antiquity of her portrait-painting.

It is but dimly therein seen, through the mist of ages, the gradual step from the illumination of hieratic manuscripts on to the fashioning of portraits in oils. There exist many presentments of Scottish notables and royalties

who lived in the fifteenth century or the sixteenth. And, as is natural, these works are in the style of coeval Flemish art or in that of those Flemings who were working at this time in France, being accordingly known as the Franco-Flemish school. But it is when passing on to the end of the fifteen-hundreds that there is met the first Scottish portraitist, of whom it is possible to speak with some definiteness. This man is George Jamesone who was born probably in 1588. Studying in Flanders and Italy, he thereafter won high fame in Scotland and his best works are among the finest things in Scottish art, his death occurring in 1644. He would seem to have been shy in the pres-



Courtesy of the National Portrait Gallery of Scotland, Edinburgh

PORTRAIT OF LADY ERSKINE BY GEORGE JAMESONE

ence of men, but happy with the fair sex; for he inclined to represent men as grim, while his pictures of ladies are done in suave mode. The clear resemblance between his paintings and those of Rubens strengthens the tradition that it was in that master's studio he first studied.

As with the times prior to Jamesone's advent, so too with the years just afterwards, there is only too much uncertainty concerning portraitists in Scotland. But if such tended to work anonymously, the main leaning still was towards kinship with the Flemish school. John Michael Wright is thought to have been a pupil of Jamesone and Wright's splendid portrait of Sir William Bruce is the more interesting because the subject was a gifted architect, one of the first in Scotland to build well in the classic style. Other painters remembered by name



Courtesy of the National Portrait Gallery of Scotland

GEORGE JAMESONE, WHOSE PORTRAIT OF DAVID ANDERSON, ARCHITECT, IS SHOWN HERE, WAS THE FIRST SCOTTISH PORTRAITIST OF WHOM IT IS POSSIBLE TO SPEAK DEFINITELY. "MRS. BRUCE OF ARNOT" IS BY ALLAN RAMSAY

are the two Scougalls, sometimes said to have been father and son. And the costume in the pictures by them demonstrates that the elder man worked in the mid-seventeenth century, the younger at its close. The link between that cycle and the eighteenth is formed by William Aikman (1682-1731), whose works are greatly like those of Sir Godfrey Kneller. And as with that master, Aikman's chief qualities are beautiful texture and surface along with lovely color in a tolerably low key.

Success as the world counts it is far from being always a blessing to the artist. Allan Ramsay (1713-1785) traveled as a young man on the continent, won the friendship of Rousseau, and subsequently became the fashionable portrait-painter of his day in Edinburgh. But through this success, which loaded his hand constantly with commissions, he executed a number of mediocre things and these have somewhat spoiled his reputation with posterity. On Ramsay's coming the glories of Flanders were over.

The spell of François Boucher, Allan's senior by exactly a decade, is stamped on the best works by the Scotsman. Nor does it require any flight of imagination to conceive the brilliant French artist speaking with keen admiration of these beautiful things. He would have been quick to praise their elegance, quick to praise the adroit rendering of lace, and silk, and bouquets. And Boucher

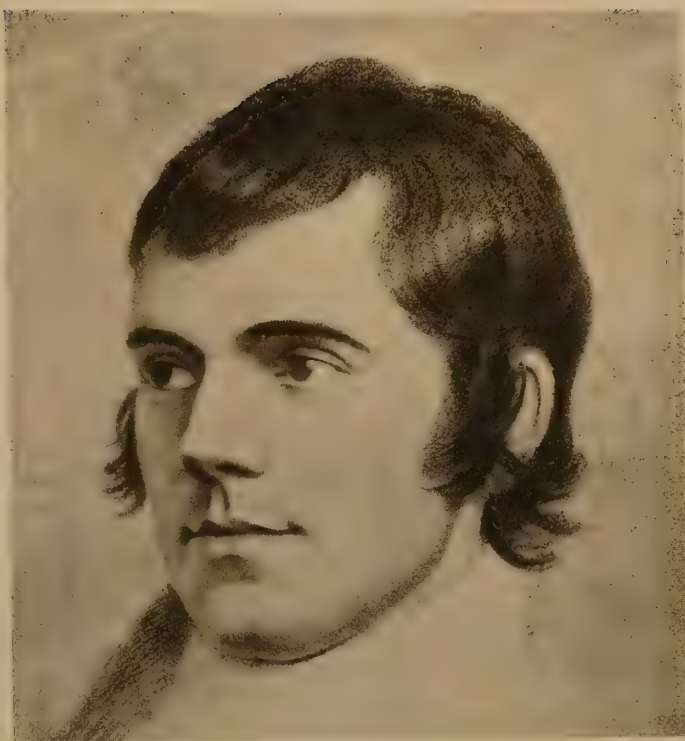
would perhaps have been doubly interested in Ramsay, inasmuch as, like François himself, it was in the depicting of fair women that he achieved his masterpieces. His mediocre works notwithstanding, he was among the best of the pre-Raeburn painters in Scotland. His name will never depart from the annals of art in the country; and waiving the beauty he attained, he is important because he limned the effigy of the Scottish national heroine, Flora MacDonald.

The second half of the eighteenth century witnessed the activity in Scotland of a most remarkable number of fine artists. Edinburgh was the acknowledged center of cultural



Courtesy of the National Portrait Gallery of Scotland
PORTRAIT OF THE ARTIST BY WILLIAM AIKMAN

life, the professional people there were the country's main patrons of the arts and most of the gifted portraitists resided in that town. But since the railway had not yet come, bringing ease and speed in travel, many of the small provincial towns had their own portrait-painters who duly found in these places a market for their handiwork. Even with regard to this comparatively recent period, there is considerable uncertainty concerning some of the artists involved for there were still men who wrought anonymously. Of those who are remembered by name, two of notable ability were John Brown and Alexander Runciman (1736-1785). They were close friends, and tradition holds that the picture of them side by side was their joint creation, either man having painted his own likeness. The portraiture of the day was not exclusively in oils; engraving was being practised in Scotland. The outstanding artist in this sphere was Sir Robert Strange (1721-1792) whose works include an original portrait-



Courtesy of the National Portrait Gallery of Scotland

DRAWING OF ROBERT BURNS BY ARCHIBALD SKIRVING

print of the individual with whose name Flora MacDonald's is linked forever, the "Bonnie Prince Charlie" of the popular songs. John Brown's celebrity was principally earned by his presentments in pencil, among them being an exquisite study of his friend Runciman, and Archibald Skirving (1749-1819) was preoccupied mainly with pastel. But the thing by him chiefly famous is the chalk sketch of Robert Burns which Carlyle thought the best portrait of the poet.

To revert to paintings in oils, Runciman's art reflects a power not to be met with in Allan Ramsay. But so talented a painter as the latter, and one who gained so wide a renown as his, could scarcely fail to exert influence. He was in fact emulated by a number of men; notably Mossman. Of artists who were actually Ramsay's pupils was David Martin (1737-1798). His *Portrait of Two Children*, a work with much of the proverbial elegance of French art of the mid-seventeen-hundreds, reveals obligations to his preceptor.



Courtesy of the Bodleian Library, Oxford, England



Courtesy of the National Portrait Gallery of Scotland

THE NAME OF ALLAN RAMSAY WILL NEVER DEPART FROM THE ANNALS OF SCOTTISH ART BECAUSE HE PAINTED FLORA MACDONALD, THE SCOTTISH HEROINE. THE PORTRAIT OF MRS. DUNCAN (RIGHT) IS BY DAVID MARTIN

Nevertheless, there are things by Martin which have a note of strength together with an able manipulation of rich coloring and a simplicity which make these pictures in some degree an anticipation of Raeburn. It was two years after this giant's birth that there was born Alexander Nasmyth (1758-1840) who belongs essentially, however, to the pre-Raeburn school. For he again was a pupil of Ramsay, and the temper of Nasmyth's art is that of the eighteenth century, not of the nineteenth. Raeburn's earlier works are executed in the style of the former period, the master being thus linked with the men preceding him as great painters invariably are. But it is the more reasonable to suppose that in the powerful, simple canvases with which his name is associated, he owed a debt to those pictures in which Martin heralded him. For that artist's studio was the place where he first received tuition.

There will be clear now the justice of the contention that portraiture is a thing of no slight antiquity in Scotland. Waiving those creations of the fifteenth and sixteenth centuries, concerning the identity of whose ar-



Courtesy of the National Portrait Gallery of Scotland

PORTRAIT OF THE ARTIST'S WIFE BY ALLAN RAMSAY

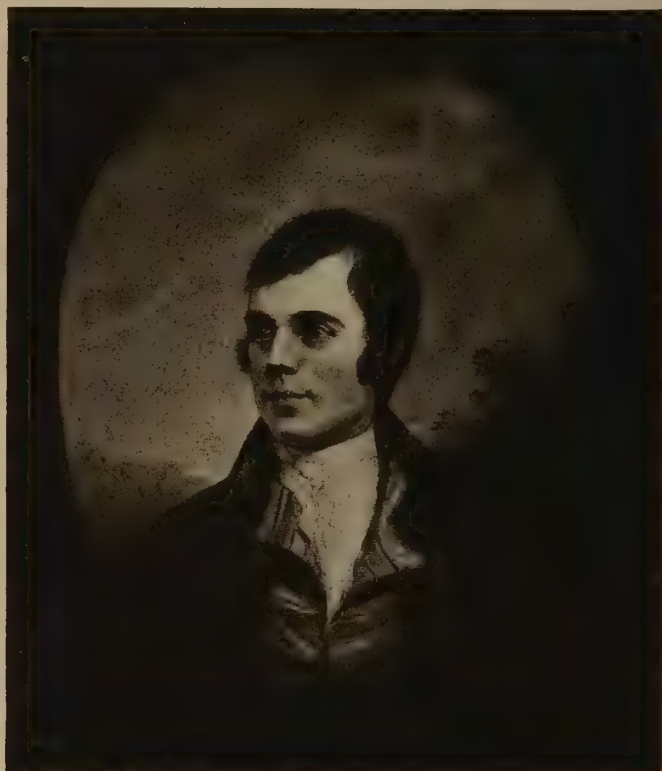
tists nothing is recorded definitely, Jamesone worked much before the great English masters. And indeed Allan Ramsay forestalled by his manner Reynolds and Gainsborough, both of whom were his juniors, the first-named by ten years, the second by fourteen. Raeburn, as he came to manhood, had plentiful opportunity of studying beautiful paintings without traveling from his homeland. And among these works were some which showed a sound skill in characterization, in particular the masterpieces of Brown and Runciman. Far from being a novelty in Scotland, as the world is prone to imagine, Raeburn was the glorious climax of an art which

dawned early in the Christian era. And in this connection it is worthy of recalling that Raeburn, in common with so many European artists of our era, began his artistic life as a craftsman, working in the jeweller's shop of James Gilliland as a silversmith and painter of miniatures. It was while still indentured to the jeweller that Raeburn attracted the interest of David Deuchar, goldsmith and artist, who in turn introduced the Scottish genius to David Martin's studio.



Courtesy of the National Portrait Gallery of Scotland

JOHN MICHAEL WRIGHT, REPRESENTED HERE BY A PORTRAIT OF SIR WILLIAM BRUCE, ARCHITECT, IS THOUGHT TO HAVE BEEN A PUPIL OF JAMESONE. THE PORTRAIT OF ROBERT BURNS IS BY ALEXANDER NASMYTH, PUPIL OF RAMSAY





Courtesy of the Metropolitan Museum of Art

GREAT KRATER WITH DECORATION OF SATYRS AND MÆNADS

Museum curators seldom indulge in extravagant language when describing objects in their collections; but when one of them on the Metropolitan Museum of Art staff describes this vase as a "magnificent" krater she is not going beyond the merits of the piece. Twenty-six inches high, with a figured scene on either side of the neck devoted to Dionysos and his followers, this krater is similar to the Hope vase in the British Museum



Courtesy of Margraf and Company

TYPICAL CAMP AND FIELD ACTIVITIES OF MILITARY LIFE ARE ILLUSTRATED IN THIS SPANISH EIGHTEENTH CENTURY TAPESTRY

EIGHTEENTH CENTURY SPANISH TAPESTRIES

BY ELEANOR B. SAXE

A GROUP OF FIVE TAPESTRIES, SHOWN AT THE SESQUICENTENNIAL IN PHILADELPHIA, ILLUSTRATE SCENES FROM THE WAR OF THE SPANISH SUCCESSION

THERE was exhibited at the Sesquicentennial exhibition at Philadelphia last year a set of tapestries which formerly had always hung in the palace of the king of Saxony. Ordered in 1708 by Augustus II, King of Poland, as decoration for the palace at Dresden, they were to illustrate military scenes from the war of the Spanish Succession in which Augustus, known as Augustus the Strong, was then playing a part.

The war itself was brought about by the desire of both Louis XIV and the Emperor Leopold of Austria to gain control of Spain and its important colonial and European possessions. The Spanish throne, to the succession of which both Louis XIV and the Emperor Leopold had their separate claims, had, at that time, been left vacant by the death of Charles II in 1700. Carried on chiefly by mercenaries, and arousing no patriotism among the people themselves, the war dragged on from

1702 until 1713, when peace was negotiated at Utrecht. The tapestries are historically interesting not only because of the reference to this war, but as a commentary on the mingled discipline and informality of the military life of the period.

Two of the five, which are also the largest, represent actual scenes connected with the history of the war. The other three illustrate typical camp and field activities of military life in the first part of the eighteenth century.

Of the first two, one represents the meeting of the Duke of Marlborough, Prince Eugene of Saxony and the Margrave Louis of Baden in the valley of the Neckar, June, 1704. The Duke of Marlborough mounted on a white charger is surrounded by his staff, who have met under a group of trees on a knoll which rises out of the vast plain filled with troops.

The second tapestry, and it is the second largest, shows the General Staff riding down into the plain probably to review the mass of troops who may be seen assembled in the distance. Here animation and interest are added by the rearing dark charger on the right and on the left by a man, apparently a hunter, seated with his wife and child on a bank, watching the procession as it passes.

The series is completed by the three other pieces which picture scenes of contemporary military life. The third tapestry shows a small detachment foraging for fire wood, while another, number five of the series, represents the passage along a road of a battery of field artillery.

The fourth, *The Soldiers' Taverns*, illuminates certain phases of military life of the time. "The British army as a great national institution was still young, the forces of the Crown having always been retainers of the King until 1689, when the Mutiny Act recognized them as dependencies of the country as a whole. The infantry was armed with pikes, matchlocks, flintlocks, socket bayonets, and swords but the first two items were soon abandoned. Regularly constituted artillery companies

had first appeared at the opening of this war, the guns before that having been manned by infantry with the assistance of one or two trained gunners, detailed from garrisons, for each piece. The services of supplies which in earlier wars had been scandalously undependable, were now quite well organized, though certainly the provisions were not comparable to those of a modern army. Thus, in the English army there was no regular meat ration. Instead Marlborough issued orders that commanding officers should encourage butchers to sell meat to the regiments. ("From a catalogue of the series," *Five Tapestries Illustrating Scenes from the War of the Spanish Succession*, by Phyllis Ackerman.) Moreover, itinerant tavern keepers followed in the wake of the army in order to sell provisions to the soldiers. In this tapestry, several such makeshift taverns are to be found. One is to the left, where a jug, the tavern keeper's sign, hangs over the entrance to a tattered tent wherein several soldiers and a woman smoking a pipe are passing the time of day in a convivial manner. In the foreground other soldiers and officers are refreshing themselves, while the eye is gradually led to the distant slopes where tents are pitched and guns stacked



"THE SOLDIERS' TAVERNS" ILLUMINATES CERTAIN PHASES OF MILITARY LIFE OF THE TIME OF THE WAR OF THE SPANISH SUCCESSION. ITINERANT TAVERN KEEPERS ARE PICTURED IN THE CAMP WITH THEIR MAKESHIFT TAVERNS



THIS SET OF TAPESTRIES IS INTERESTING HISTORICALLY AS A COMMENTARY ON THE MINGLED DISCIPLINE AND INFORMALITY OF THE PERIOD. IN THIS SCENE A DETACHMENT OF SOLDIERS IS SEEN FORAGING FOR FIRE WOOD

in an orderly array that testifies to the discipline maintained.

The borders of these tapestries are wide and are composed of armor, swords, flags and various objects incident to military equipment. The center of the top border is in each case marked by an arrangement of crossed banners, trumpets and a laurel wreath. The lower border is accented in the same manner but by utensils of army life rather than its insignia. These borders, in spite of the skilful arrangement of the *mêlée* of objects of which they are composed, are distracting and present the least successful although a very interesting feature of this handsome and decorative series. Another rendering of the set illustrated in Göbel's *Wandteppiche*, Vol. II, No. 297, has a border in imitation of a conventional carved and gilded frame.

The designs for the set were formerly ascribed to Van der Meulen. However, Van der Meulen died in 1690, and the war itself did not begin until twelve years later and the tapestries were not ordered until 1708. It has now been established (see the catalogue by Phyllis Ackerman) that they are from designs by Lambert de

Hondt, a designer about whom accounts are scarce. Although no record exists to establish the place of his birth or where he lived, it is known that in 1675, he was working for the Audenarde weaver, Peter Van Verren (Göbel, *Wandteppiche*, Vol. I, p. 433). There is, however, a Lambert de Hondt, a painter and probably the father of the de Hondt who designed tapestries, who comes from Malines, where he lived and worked until his death in 1665. (Thieme-Becker, *Kunstlerlexikon*). As they were both painters of battle scenes, their personalities and their work have been confused. There is a painting of a military scene, signed L. D. Hondt, probably the son, in the City Museum at Frankfort-am-Main.

The most important evidence in establishing de Hondt's work is a set of tapestries illustrating the *Art of War* which William III of England bought from Van der Borgh and Le Clerc, Brussels weavers. Certain pieces of this series are now in the Bavarian State collection and one bears the signature, L De Hondt INV ET PINX. Two rooms in Schlesheim Castle are decorated with pieces of the series.

NOTES ON CURRENT ART

A DIORITE head of Gudea, ruler of the Sumerian city of Lagash about 2500 B.C., has come into the possession of the Boston Museum from a private collection in Ireland. It was purchased by its former owner in Baghdad between 1865 and 1870. It is slightly under life size and is almost identical with the head of this ancient priest-king in the Louvre, which was excavated by the French Consul, Ernest de Sarzec in 1880-1881. The Boston head is considered to have come from the same site as that in the Louvre;

that is, Tello in the lower Euphrates valley. Tello occupies the site of ancient Lagash which at the time of Gudea was the most important of the Sumerian cities. Gudea, the greatest of Sumerian rulers of which we have record, presents a contrast to the later militaristic Semitic kings, for his monuments do not speak of victories but of the gods, of ritual, of the ancient learning and of his care for the prosperity of his people.

Sculptures in the round carry Sumerian art back to 4000 B.C., and the highest point of the art is reached in the period which is represented in his head of Gudea. Diorite was imported into Sumeria from Sinai or from the Egyptian desert east of the Nile. The carving of so hard a stone shows a highly developed technical skill on the part of the sculptor and the style indicates that he departed from naturalism by choice, not by necessity.



Courtesy of the Boston Museum of Fine Arts

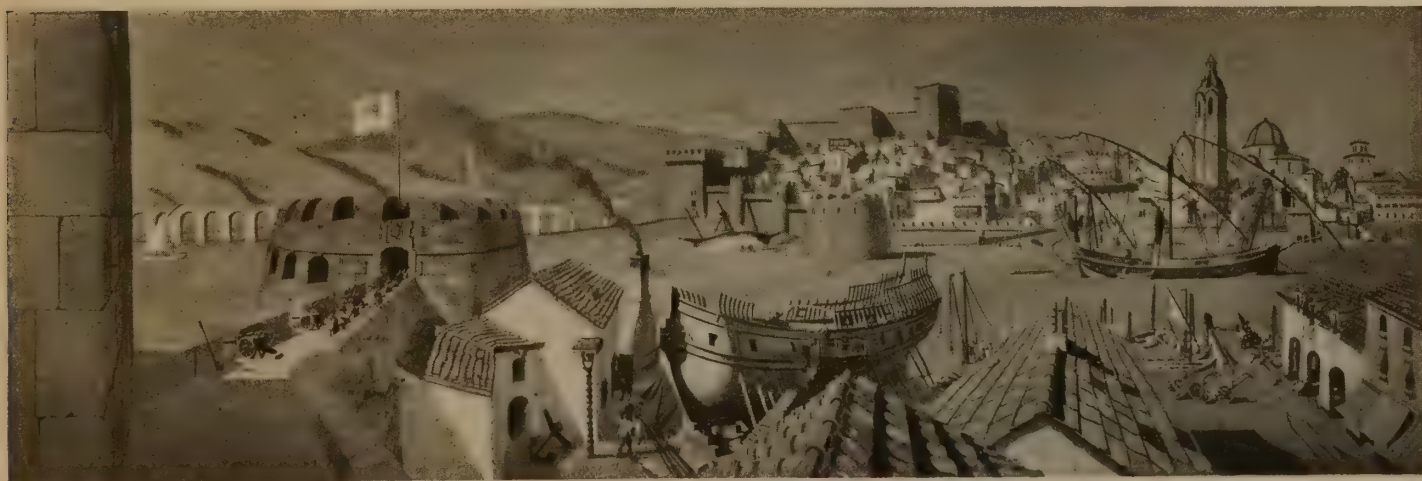
HEAD OF GUDEA, RULER OF THE SUMERIAN CITY

THE portrait by Velasquez of Elizabeth, first wife of Philip IV of Spain, which Mr. Max Epstein of Chicago has recently acquired, has been loaned by him to the Art Institute of Chicago where the painter's *St. John the Baptist* and *The Dying Seneca* are already on loan.

THE awarding to Mr. Frank G. Holmes of the annual medal for craftsmanship by the American Institute of Architects at its sixtieth convention, which was held in Washington, D. C., in May,

emphasizes the fact that modern achievement in the ceramic field is worthy of particular recognition. Mr. Holmes has been connected with the Lenox Pottery of Trenton, New Jersey, for twenty-three years as designer and art director. The quality of design for which he has been responsible during this period is maintained by a thorough knowledge of historic ornament and by his appreciation of modern needs.

IN his murals for the new Half Moon Hotel at Coney Island, New York, Griffith Baily Coale has called upon his extensive knowledge of ships and architecture in the creation of a Spanish seaport of the seventeenth century. He has painted a naval attack of the Dutch and English forces upon a tall-sparred Spanish galleon, a scene which the spectator views across the roof tops



IN HIS MURALS FOR THE NEW HALF MOON HOTEL AT CONEY ISLAND, NEW YORK, GRIFFITH BAILY COALE HAS PAINTED A NAVAL ATTACK OF THE DUTCH AND ENGLISH FORCES UPON A TALL-SPARRED SPANISH GALLEON

of the city. In handling his problem he has secured his effect by falsifying the perspective somewhat after the manner of the Renaissance Italians. One looks down upon the bustling harbor with its fishing wharves, moving troops, and a sinking treasure ship in the distance. On the wall opposite, the eye rests upon quiet mountains and fields, an aqueduct and a road that winds from the town up into the hills.

As this painter believes that wall decoration should be a part of the architectural whole he first constructed a scale model, including furnishings, of the grill room where his panels were to be placed. He also designed a lighting system that illumines the walls from both top and bottom as though with brilliant sunlight.

DR. W. R. VALENTINER has given to the Detroit Institute of Arts a panel showing the Resurrected Christ by Sandro Botticelli, which he recovered from a large painting in which it was incorporated, heavily over painted. When the painting was cleaned and reduced to its original shape it was recognized by Berenson and others as an undoubted work by Botticelli of his best period, that is, during the early part of his maturity, or about 1480. The Detroit Institute of Arts has been acquiring a number of exceptionally important Flemish and Dutch paintings lately. Among the most recent are the *Visitation of Elizabeth* by Rembrandt and Gerard David's *Annunciation*, the purchase of both of which was widely announced in the press.



Courtesy of the Detroit Institute of Art

THE "RESURRECTED CHRIST" BY SANDRO BOTTICELLI

represented by a number of pieces among which is a rare two-handled jar of a type of which few have survived. Two plates from Faenza have the marks of the most famous pottery of that town, the Casa Pirotta. Each of them is adorned with the coats of arms of the

families for whom they were made and have borders showing typical Renaissance motifs, cherub heads, masks, cornucopias, urns, open books of music, dolphins and leafy scrolls.

Deruta and Gubbio were the two centers at which lustered ware was produced; many pieces from other centers were sent to Gubbio to receive their luster. There is an unusually handsome Deruta plate, lustered at Gubbio about 1515, which sums up the various elements which make Italian maiolica interesting.



Courtesy of the Metropolitan Museum of Art

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To Lyons he gave orders for all the fabrics to be used, and that once thriving town again became the center of industry and activity. Looms long silent were put into action, weaving exquisite brocades, damasks and velvets for the Emperor of France.

From a lyre-and-wreath design on a chair-cover made for Fontainebleau, the satin damask shown here is directly descended. Strong and simple, it has a richness and character which make it appropriate for wall hangings or draperies, and it lends itself admirably to the covering of furniture.

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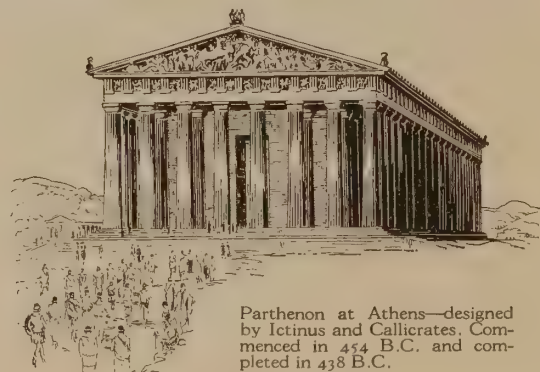
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A SHELF OF NEW ART BOOKS

MODERN PAINTING. A Study of Tendencies. By FRANK JEWETT MATHER, Jr. *Henry Holt and Company, New York. Price, \$6.50.*

THE distinguished professor of art and archæology in Princeton University attempts in this compact volume to present the æsthetic ideas and ideals that have determined the general movement and developments in European painting from 1664 to the latest challenge of the youngest Modernist. The substance of the book is, he confesses in an introductory note, the Lowell lectures delivered in 1916 and now greatly expanded and rewritten. In a dedicatory epistle to Professor Irving Babbitt, the author announces his conviction that "enjoyment of art is a responsible act in a life, that its tendency is a function of the work of art and as such proper subject for criticism . . . that this modern age has witnessed a progressive exaggeration of individualism which, apparently enriching, actually has confused and impoverished all the arts. . . ."

Professor Mather seeks to discover the roots of so-called "modern" painting in the academic background of the seventeenth century, tracing its rise with all the literary skill at his command through the Romantic move-

(Continued on page 82)

ENGRAVINGS OF THE QUATTROCENTO

(Continued from page 33)

written, "arises from their power to directly communicate life, to immensely heighten our sense of vitality. . . While under the swell of this illusion—this hyperæsthesia not bought with drugs and not paid for with cheques drawn on our vitality—we feel as if the elixir of life, not our own sluggish blood, were coursing through our veins." Mr. Berenson goes on to point out that the significance of the muscular strains and pressures of the combatants is so rendered that we cannot help realizing them, and all without the least effort on our part. But were our appreciation of this supreme achievement of the Quattrocento limited to our vicarious experience of the movements of the depicted figures alone, we would be missing the more intense sense of vitality which irradiates from Antonio Pollaiuolo's masterpiece.

True it is that our attention is first captured by the subject of the engraving, by the impending catastrophe of that primitive combat. But even before we have satisfied our interest in these "muscular strains and pressures," having passively shared their extravagant expenditure of physical energy, our eyes have been caught by the texture of the closely woven tapestry of Pollaiuolo's design. Once enmeshed in this mysterious web, there is little possibility of their escape. Like every other authentic work of art, great or small, this engraving possesses—to a degree far greater than any other of the Quattrocento—a sort of centripetal power, capturing the attention of the spectator, intensifying his interest, and drawing it ever inward. Everything happens within the composition. The secret of the artist's energy resides in his mysterious power always to feed that interest, to hold it steadily and almost inexhaustibly, and to hold it in no small degree by the very "Bone, Muscle and Sinew of his Single Lines," to borrow the coinage of Coleridge.

Our eyes have been challenged by the savage audacity of the subject. In addition, there is the carefully articulated harmony and counterpoint of the pattern or design itself. We lose ourselves in the rhythm of this design, realizing as perhaps never before the silent music that resides in these lines. And so our interest is transmuted from the concrete to the abstract, from the obvious violence of the external or representative aspects of the engraving, to the inner creative processes of the artist himself.

Yet it is with no loss of that "heightened sense of vitality," of which Bernhard Berenson has written, that this transference is effected. Rather is it still further intensified and made more enduring. It brings us ever closer to a realization of the tremendous reserve power expressed in Pollaiuolo's mighty line,—mighty despite its silken delicacy and ever-changing variety. All the elements of his problem are fused in the alchemy of this artistry. There is none of the hesitancy of the lesser masters. There is the unity, the exultant mastery of the copperplate which is found in the seven plates of Mantegna; but there is none of the rigidity of the Paduan's coldly austere figures.

A greater marvel is the mystery of the directness, the freshness, the sense of inerrant certainty of the strokes. Some portion of this technical perfection may be explained on the ground that Pollaiuolo has been a goldsmith, experienced in the precision of the *niello* process. But it is difficult to avoid the suspicion that this single plate must be the final perfect flower of a long series of tentative essays, each a step onward toward the production of this supreme production of Italian Quattrocento art.

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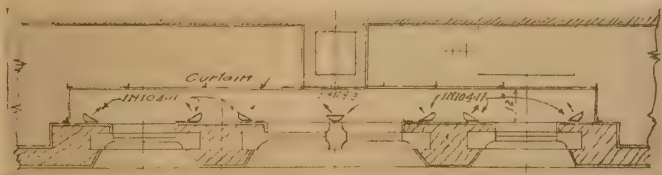
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A SHELF OF NEW ART BOOKS

(Continued from page 80)

ment, the official art of the later nineteenth century, through Impressionism and the reaction against Impressionism up to the outbreak of the Modernist movements in our own twentieth century. So long as he remains on familiar and well-documented ground, the Princeton aesthete remains an entertaining, if not always an illuminating, commentator. But when he ventures forth alone into fields which do not especially interest him, one cannot escape the conclusion that he has not in all cases actually experienced the work of art under discussion. He has, one somehow suspects, read all there is to read about it, clarified in his own mind the underlying doctrines, traced, in the academic sense, all known sources, and yet has not with his own sensibility felt or re-created the work of the artist.

This limitation becomes especially obvious in Professor Mather's treatment of the modernistic movements. One cannot escape the conclusion that here is a critic too unfamiliar of his ground, too uncertain of his way in this strange new country, uncharted and unmapped, to put up any battle eloquent enough or aggressive enough to be truly effective. Our objection is not that he failed to appreciate modern art. Rather, it is that his knowledge of it is apparently second-hand, and that his "reactions" are lacking in the vigor which would have resulted from more immediate contact. To function successfully, the critic, the aesthete, the adventurer in the arts must somehow convey to his reader the sense of the immediacy and the vitality of his own appreciation. This unfortunately in certain sections of his book Professor Mather fails to do. One cannot escape the unwelcome conclusion that much of his enjoyment, as his lack of enjoyment, is based on remote or vicarious experience.

ROBERT ALLERTON PARKER.

THE WORK OF DWIGHT JAMES BAUM, ARCHITECT. Introduction and Commentary Text by MATLACK PRICE. *William Helburn, Inc., 15 East 55th Street, New York. Price, \$20.00.*

THIS is a handsome volume devoted entirely to the versatile achievement of this architect. There are nearly two hundred plates, including interiors and many detail enlargements, and the excellent taste and skill which they reflect should be an inspiration to any student. The houses here presented naturally divide into several types: Colonial, Formal Georgian, Italian, English, and Dutch Colonial. There is a page or so of text by Matlack Price to introduce each section and the volume in its entirety represents a very satisfactory statement of the work of this architect.

CONTEMPORARY BRITISH ARTISTS: ERIC GILL. General Editor, ALBERT RUTHERSTON. *Charles Scribner's Sons, New York. Price, \$2.00.*

IN thirty pages of text and thirty-three plates this contemporary English sculptor is here presented. The author of the monograph does not make elaborate claims of genius for his subject but he does create a picture of a

(Continued on page 84)

PAINTINGS BY GIOVANNI DI PAOLO IN AMERICA

(Continued from page 55)

note becomes epic in a truly majestic utterance.

Mr. Dan Fellows Platt of Englewood, New Jersey, has two paintings of the Madonna; one of them which is particularly charming shows her with two very youthful virgin saints, Margaret and Catherine of Alexandria.

There are numerous paintings in New York collections by Giovanni di Paolo. Mr. George Blumenthal has a *Presentation in the Temple*, from the collection of Mr. Langton Douglas of London which goes back to Ambrogio Lorenzetti's painting of the subject, now in the Uffizi, for its composition. Colonel Friedsam has two other paintings than the polyptych shown here. One is a scene from the legend of St. Catherine of Siena and the other shows four saints, Catherine of Alexandria, Barbara, Agatha and Dorothy. In the Lehman collection there are, in addition to the ones shown here, a *Dormition of the Virgin* of the later period, a *Presentation in the Temple*, and a figure of a saint.

Mr. Grenville L. Winthrop has a painting of the Nativity which is much simpler in composition than the one belonging to Miss Frick, although the rectangular fields are painted in the same way as in Mr. Ryerson's John the Baptist series with an elaborate suggestion of depth. Mr. Henry Ickelheimer has a painting of a Holy Bishop which is related in period to the *Saint Ambrose* shown here and is from one of those large altar paintings which, in contrast to the small, earlier paintings, he favored toward the close of his career. Our list concludes with Mr. Otto Kahn's tender little painting of the *Presentation of the Virgin in the Temple*, an early work, once in Mr. Langton Douglas's collection, in which the artist shows how simply his charm may reveal itself.

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Sept. 1	Hellig Olav	New York	Copenhagen
Sept. 1	Deutschland	New York	Hamburg
Sept. 2	Canada	Boston	Marseilles
Sept. 3	Paris	New York	Havre
Sept. 3	New Amsterdam	New York	Rotterdam
Sept. 3	Adriatic	New York	Liverpool
Sept. 3	Majestic	New York	Southampton
Sept. 3	Arabic	New York	Antwerp
Sept. 3	Sierra Ventana	New York	Bremen
Sept. 3	California	New York	Glasgow
Sept. 3	Laconia	New York	Liverpool
Sept. 3	Minnesota	New York	London
Sept. 3	Cristobal Colon	New York	Bilbao
Sept. 4	Laconia	Boston	Liverpool
Sept. 5	Columbus	New York	Bremen
Sept. 6	Bremen	New York	Bremen
Sept. 6	Mauretania	New York	Southampton
Sept. 7	Republic	New York	Bremen
Sept. 8	Cleveland	New York	Hamburg
Sept. 8	American Merchant	New York	London
Sept. 8	Aurania	New York	London
Sept. 8	Manuel Arnus	New York	Pasajes
Sept. 9	Cleveland	Boston	Hamburg
Sept. 9	Providence	New York	Marseilles
Sept. 10	Providence	Boston	Marseilles
Sept. 10	Rotterdam	New York	Rotterdam
Sept. 10	Celtic	New York	Liverpool
Sept. 10	Homerick	New York	Southampton
Sept. 10	Minnetonka	New York	London
Sept. 10	Pennland	New York	Antwerp
Sept. 10	Conte Biancamano	New York	Genoa
Sept. 10	Stuttgart	New York	Bremen
Sept. 10	Leviathan	New York	Southampton
Sept. 10	Gripsholm	New York	Gothenburg
Sept. 10	Ile de France	New York	Havre
Sept. 10	Carinthia	New York	Liverpool
Sept. 11	Celtic	Boston	Liverpool
Sept. 12	Asia	New York	Marseilles
Sept. 13	Bergensfjord	New York	Oslo
Sept. 13	Frederik VIII	New York	Copenhagen
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A SHELF OF NEW ART BOOKS

(Continued from page 82)

man greater than the works of Gill have justified. The sculptor is defended as an artist and not as a craftsman but the reader is left not entirely convinced. The author has made good use, however, of the small space allotted to him and has given much helpful biographical and temperamental information. The plates are excellently reproduced and form an interesting series for study and comparison.

ELIZABETH TODD.

A SHORT HISTORY OF ART.

By ANDRÉ S. BLUM and R. R. TATLOCK. *Charles Scribner's Sons, New York. Price, \$7.50.*

A HISTORY of art of less than three hundred pages which begins with the Aurignacian period, twenty-five thousand years before Christ, and concludes with the latest expression of American architecture in the development of the "set-back" must necessarily be rigidly abridged, even when it does not touch upon the art of China, of India, of Siam, or of Persia after the time of Darius. It is as difficult to make such a volume readable as to make it sufficiently complete, but the French author and the English editor of the book have in the main succeeded. Such a book, however, is frequently of more value to one who already knows enough of the subject to appreciate the manner of condensation than to a less informed reader who does not find sufficient amount of detail to enable him to visualize what is being said.

The chapter on Greek architecture is good, having definite and accessible information, particularly in the definition of architectural terms. After the period in which France emerges as an artistic power there is an understandable but not always justifiable stressing of her importance. While this is excusable in the Gothic period it is somewhat harder to see why more space is devoted to France of the seventeenth century than to Dutch art of the same period, although the latter was then represented by Rembrandt, Hals and Vermeer.

American readers of the chapter on contemporary art may gasp slightly at the mention in the same sentence of John H. Twachtman and Rockwell Kent, and these two alone, as representative of modern American landscape painting. The authors, however, have been at some pains to familiarize themselves with the names of modern Americans and there is mention of such artists as Randall Davey, Maurice Sterne, Maurice Prendergast and

(Continued on page 86)

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(Continued from page 84)

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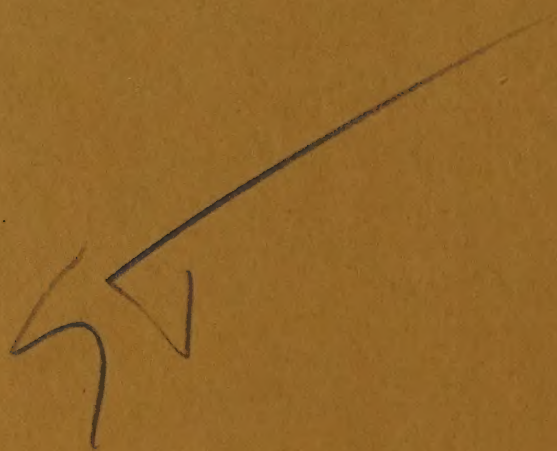
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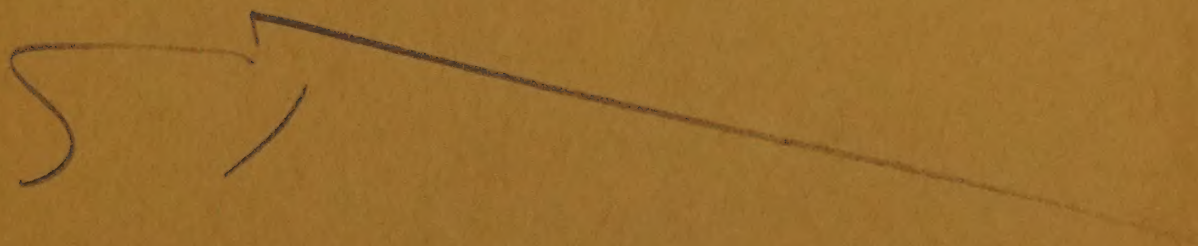
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